

CATALOGUE OF THE PICTURES
IN THE COLLECTION OF THE
EARL OF RADNOR

PART I



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~~INTRODUCTION~~

CATALOGUE OF THE PICTURES IN THE
COLLECTION OF THE EARL
OF RADCLIFFE



CATALOGUE OF THE PICTURES IN
THE COLLECTION OF THE
MUSEUM OF THE
CITY OF BOSTON

CATALOGUE OF THE PICTURES IN THE COLLECTION OF THE EARL OF RADNOR

BY HELEN MATILDA, COUNTESS OF RADNOR, AND
WILLIAM BARCLAY SQUIRE. WITH A PREFACE BY
JACOB, SIXTH EARL OF RADNOR

PART I



LONDON: PRIVATELY PRINTED AT THE CHISWICK PRESS

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CATALOGUE OF THE PICTURES
IN THE COLLECTION OF THE
EARL OF RADNOR

BY MISS MATHIE, COURTESY OF RADNOR AND
WILLIAM BARKLEY SQUARE WITH A PREFACE BY
JACOB WATTS EARL OF RADNOR

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on handmade paper.

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LONDON: PRINTED BY THE CHURCH PRESS



PREFACE



FOR a considerable length of time previous to the death of the fourth Earl of Radnor, it was generally supposed that there was no record of when, or where, or by whom the pictures at Longford and elsewhere, belonging to the Earls of Radnor, had been collected.

About 1889, when my father succeeded to the property, my mother, Helen Countess of Radnor, began to make a systematic search in the hope of finding among the family papers in the Muniment Room some records which might throw light on the hitherto obscure origin of the collection. Her labour was rewarded by finding amongst these papers, catalogues, lists, and MS. notes referring to the pictures, etc., from about 1760 to 1835, and also several account-books, which had been carefully kept by the first Viscount Folkestone and by the first and second Earls of Radnor. A searching perusal of these (and they cover a period of over 100 years) resulted in the discovery, not only of the dates of the different sales where the purchases were effected, but also of the prices given for nearly all the more important pictures bought between the years 1720 and 1823.

These researches were continued for some ten years, and during this time my mother received much help and guidance from the late Sir George Scharf, some of whose criticisms of the pictures (distinguished by the initials G. S.) have been included in this catalogue. Mr. Claude Phillips also, and others too numerous to mention, rendered great assistance to this work, and an important series of illustrated articles on the collection from the pen of the former appeared in the "Art Journal" in 1897, from which copious extracts have been, with his permission, reprinted in the present work.

From these materials the present catalogue has been compiled, in collaboration

with my mother, by my friend, Mr. Barclay Squire, who has added largely by his own researches to the information already collected.

Of the older catalogues, the following are noted:

- (1) About 1760. There is a fair copy and two rough drafts. This catalogue mentions a picture in the Breakfast Room by Frans Franck (1544-1616), thus described: "The Arch Duke's Gallery of Statuary and Paintings. The Arch Duke is sitting in his Chair, the Genius of Painting lies in his Lap, and the Arch Duke is supposed to be so full of Vertù, that it flames out of his head. By Old Frank. N.B. The Smaller Paintings in this Picture are said to be done by the same Masters, as they were originally in the Gallery, and not imitations of their Paintings." In other rooms (*inter alia*): "A Saint at his Devotions, Guido in his first Manner." "Two Conversation Peices (in Watteau's Manner), Pattere." "A Landscape by Lambert, figures by Hogarth," occurs three times. "The Story of Cimon and Iphigenia, by Blanchard." These Pictures cannot now be traced.
- (2) 1814. The original list is printed, the corrections are in MS., and it is endorsed "Corrected by me, as I found them on my father's death in 1828. R. July 5, 1828." In this list are 242 pictures, and there is appended a list of 48 pictures at Coleshill, dated 22nd July, 1828.
- (3) 1828. A fair copy of (2) with the MS. alterations and the same number of pictures.
- (4) 1829. This list is in MS. It is of the pictures at Longford only, and was compiled by John Smith, of 137, New Bond Street. The values of the pictures are given in cypher, and the total estimated at £24,319 5s., but the portraits are omitted.
- (5) 1831. A MS. list (two copies) of the pictures (242 in number) as they were hung.
- (6) 1832. A MS. list, the same as (5), with alterations in hanging.
- (7) 1835. A MS. list "arranged April 11, 1835, Robert Browning," 242 pictures.
- (8) 1849. A printed catalogue—208 pictures with some MS. additions.
- (9) 1853. Catalogue of the pictures at Longford Castle, with Notes, Biographical, Critical, and Descriptive, by J. S., Salisbury; George Brown, New Canal, 1853, 208 pictures.

(10) 1890. Catalogue of pictures at Longford Castle, and Categorical List of Family Portraits (Renumbered and arranged by H. M. R.) 1890—286 pictures.

(11) 1898. Second Edition of No. 10—289 pictures.

In drawing up the present catalogue an attempt has been made to collect various opinions that have appeared in print on the principal pictures. In a few cases former ascriptions have been altered, but it has been felt better in most of the doubtful cases to retain the names under which the pictures have hitherto passed rather than accept too hastily the suggestions of modern critics.

In the first part of the catalogue the pictures are arranged in the order in which they are hung, while Part II is devoted to the family pictures, which are arranged in chronological order, and distinguished by Roman numerals.

To all who have helped in the many details of research which the preparation of the catalogue has involved, warm thanks are due; but especially to Mr. Lionel Cust, the officers of the British Museum print-room, and to Mr. Claude Phillips. It is impossible to give adequate thanks to Mr. W. Barclay Squire for undertaking, as "a labour of love," the task of editor of this work, involving, as it has, immense research both into the history of the pictures and into the history of my family. His great care in collating and sifting the evidence on any doubtful point, no less than his knowledge and critical capacity, will, I feel convinced, be appreciated by those who study this book.

RADNOR.





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VIEW ON THE GRAND CANAL, VENICE
CASPAR VAN WITTEL, CALLED GASPARO DEGLI OCCHIALI

Canvas. 20 $\frac{3}{4}$ in. by 47 $\frac{1}{2}$ in.



CATALOGUE OF PICTURES IN THE COLLECTION OF THE EARL OF RADNOR

PART I

1. STABLE WITH TRAVELLERS ("POSTE PRÈS D'ANVERS").

PHILIPS WOUWERMAN (1619-1668).

Panel. 13 $\frac{3}{4}$ in. by 18 $\frac{1}{2}$ in.

A STABLE, open at the back (left). In the centre a white horse with a red saddle, turned to the left, and a brown horse on which is a lady in blue. Between the two horses a man kneels, fastening his shoe. To the left of the lady on the brown horse a beggar holding his hat in his hand. In the front (left) a greyhound lying down and a woman at a well; to the right a boy with a wheelbarrow. Other houses and figures behind.

THIS picture is described by Smith (*Catalogue Raisonné*, I, p. 266), from Mathieu's engraving, in which it is called "Poste près d'Anvers."

Bought: By the second Earl, at Baron Fagel's sale, 2nd March, 1795, £26 5s.

Engraved: By Mathieu, 1780.

2. VIEW ON THE GRAND CANAL, VENICE.

CASPAR VAN WITTEL, CALLED GASPARO DEGLI OCCHIALI (1647-1736).

Canvas. 20 $\frac{3}{4}$ in. by 47 $\frac{1}{2}$ in.

VIEW of the canal from the bend by the Foscari Palace, looking towards the Rialto, part of which is seen in the distance. The canal is crowded with shipping, gondolas, etc. The following palaces are seen (those on the left in shadow, those on the right in sunlight): Left (front) 1. Palazzo Foscari; 2. Palazzo Balbi. Right (front) 1. Palazzo Moro Lin; 2. Palazzo Contarini delle Figure; 3, 4, 5. Palazzo Mocenigo—three contiguous houses, the centre one of which was occupied in 1818 by Lord Byron; 6. Palazzo Garzoni.

Bought: By the first Viscount at Bragge's sale (with No. 31), 1st March, 1743.

3. RETURN FROM SHOOTING. DAVID TENIERS THE ELDER (1582-1649).

Canvas. 45½ in. by 60½ in.

In the centre a young sportsman, carrying a hare, in conversation with an elderly peasant wearing a red cap and leaning on a stick; nine dogs accompany the two figures. Landscape with hilly foreground, bushy trees and cottages (right).

"THIS admirable production is distinguished for the broad and powerful effect that pervades it, and for the truth and animation displayed in the figures and animals: it is, in truth, a work of the highest excellence. Worth 600 gs."¹

"This production was greatly admired by our celebrated painter Gainsborough, by whom it was successfully copied."²

"Here attributed to old Teniers, but in my opinion, one of the earlier works of the son: and with the exception of too dark a tone, very attractive."³

"Figures particularly good. The landscape undoubtedly by old Teniers, but the figures have much of the younger Teniers's sharpness of touch. . . . It demonstrates, especially in the figures, how much more the brilliant and celebrated master of the same name owed to his father than has generally been allowed. His all-too-monotonous types of humanity are in many instances but those of the elder painter carried on, and repeated until they almost become conventionalized."⁴

Bought: By the first Viscount, at Sir F. Frankland's sale, 19th February, 1748, £84.

Exhibited: Burlington House (Old Masters), 1876, No. 224.

Engraved: Etching by F. van Reijsschoot⁵ (the figures only, with three dogs adapted from the painting).

4. LANDSCAPE WITH BATHERS.

CORNELIS VON POELENBURGH (1586-1667).

Copper. 11¾ in. by 14¾ in.

A RUINED castle on a hill, to the left, with two female bathers in the foreground, one in blue drapery standing and one in red reclining on the ground on white drapery. Other figures in water to the right. Distant landscape (right).

Bought: By the first Viscount, at Bragge's sale, 1st March, 1743 (with No. 5), £20 4s.

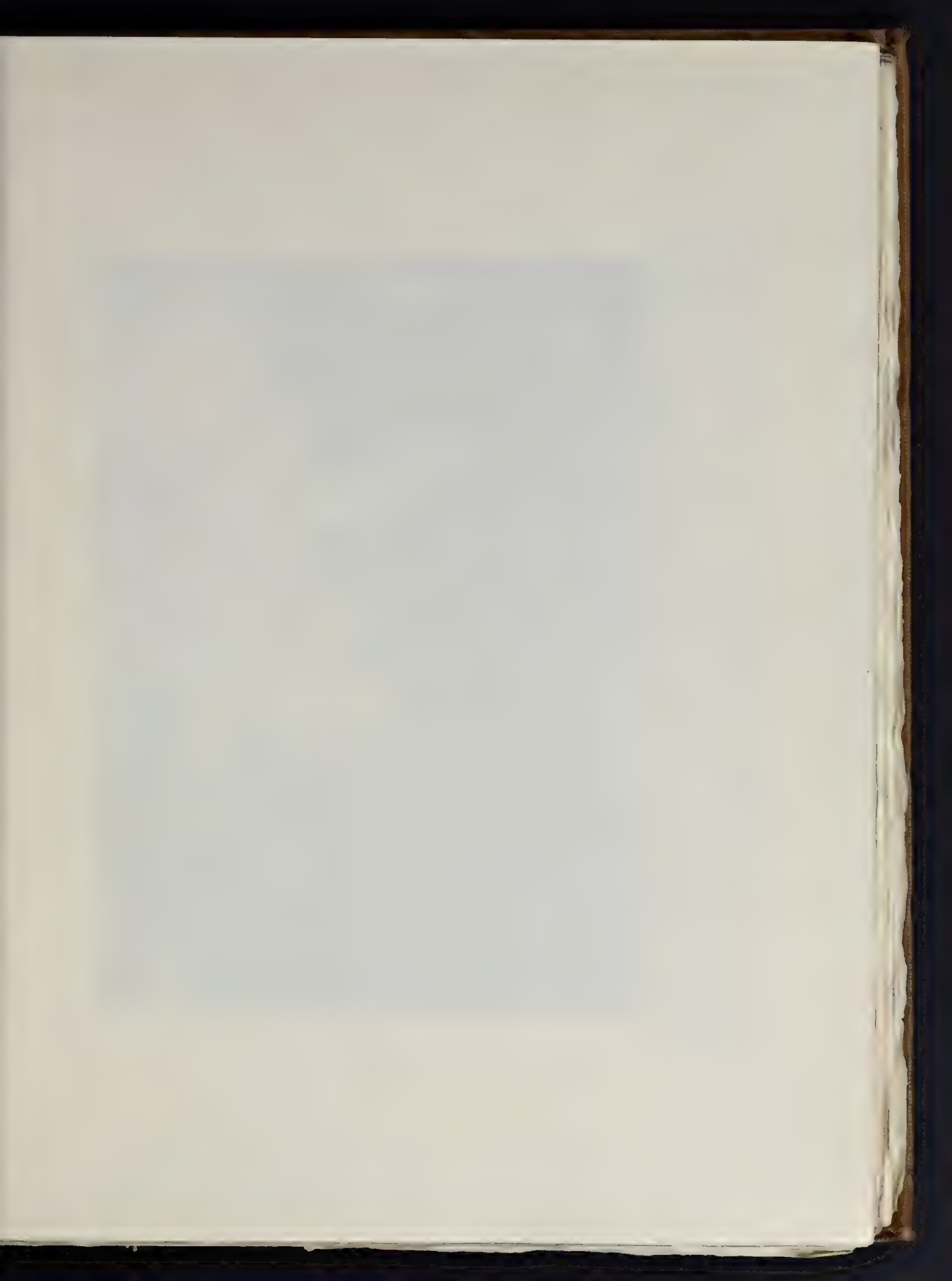
¹ Smith, *Catalogue Raisonné*, 1829-1842, III, p. 427.

² John Smith, *Catalogue of the Pictures at Longford Castle*, 1829. (MS. in the possession of the Earl of Radnor.)

³ Waagen, *Galleries and Cabinets of Art in Great Britain*, 1857, p. 354.

⁴ Claude Phillips, *Art Journal*, 1897, p. 302.

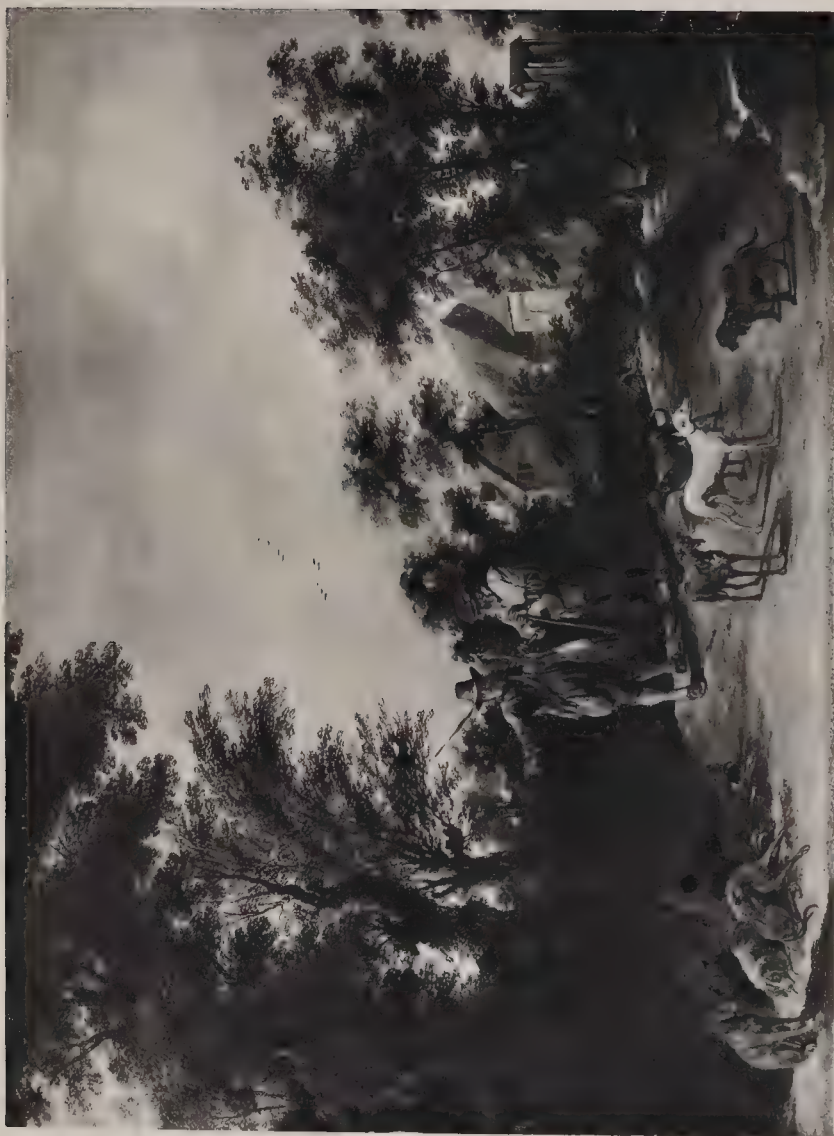
⁵ Called by Nagler, *Lexicon*, XIII, p. 881, "van Reysshort."

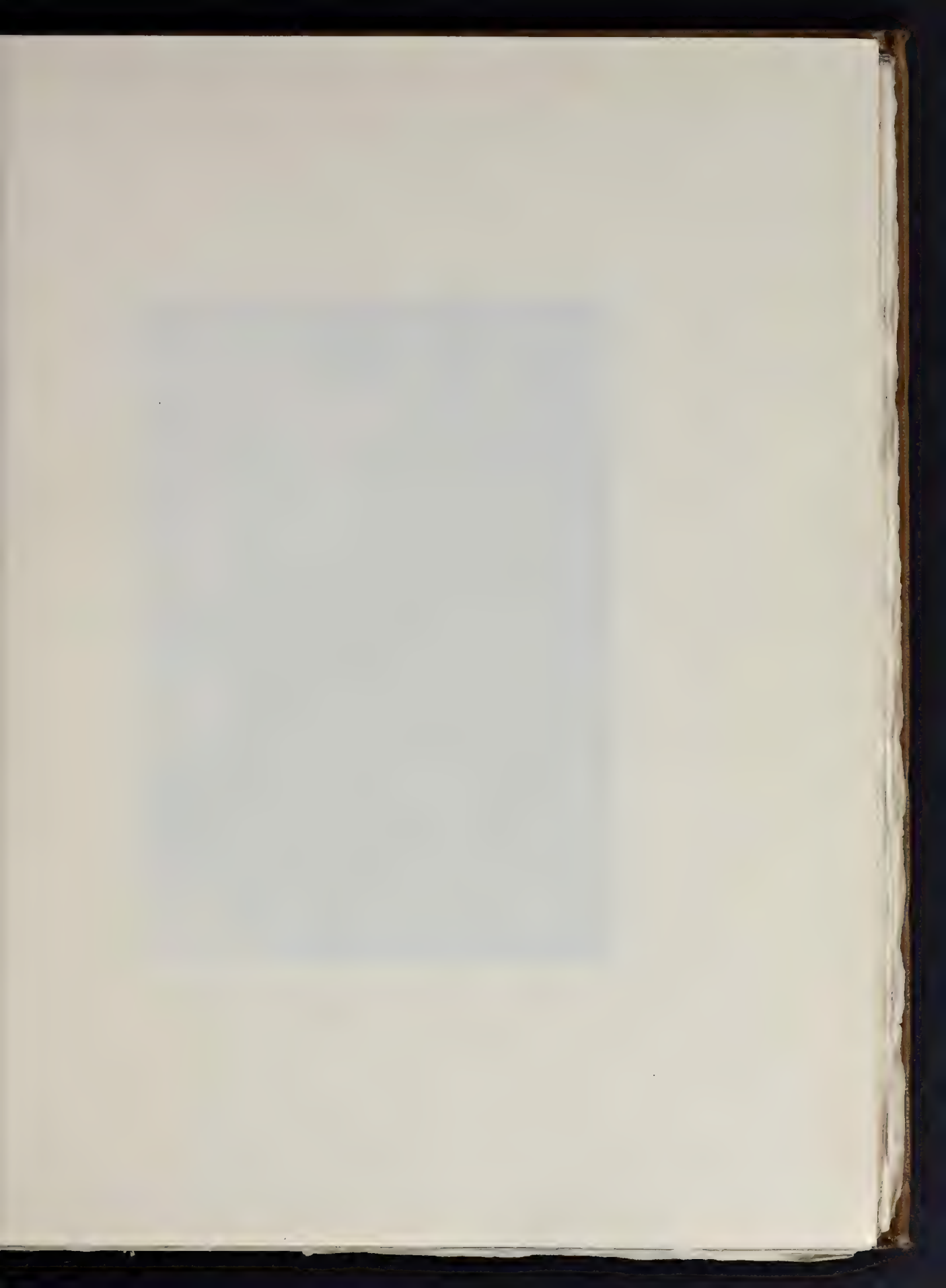


RETURN FROM SHOOTING

DAVID TENIERS THE ELDER

Canas. 45 $\frac{1}{2}$ in. by 60 $\frac{1}{2}$ in.





6

LANDSCAPE

MENDOTA HOMER VIA

Panel. 13½ in. by 18 in.





LANDSCAPE BY MOONLIGHT

AERT VAN DER NEER

Canvas. 31 $\frac{3}{4}$ in. by 29 $\frac{1}{2}$ in.



5. LANDSCAPE WITH BATHERS.

CORNELIS VON POELENBURGH (1586-1667).

Copper. 10½ in. by 12½ in.

A RUINED castle to the right. Half-draped figures in the foreground (right); one in blue drapery standing, another in the right corner in yellow reclining on white drapery. Distant landscape to the left.

"BOTH 4 and 5 in extremely good condition and fine examples of the master."¹

"Two small and very characteristic examples of Cornelis van Poelenburgh."²

Bought: By the first Viscount, at Bragge's sale, 1st March, 1743. (See No. 4.)

6. LANDSCAPE.

MEINDERT HOBBERMA (1638-1709).

Panel. 13¼ in. by 18 in.

IN the centre middle distance (left) a red brick cottage, half hidden by trees, approached by a road in which a man, woman, and child are standing. In another road (right) at different distances are two men, and a man and a woman, the latter in the background, where there is a thatched cottage. To the left, trees, partly hiding a cornfield and a large thatched cottage. In the foreground (right) a dead tree, bushes, etc.; (left) a wattle fence.

"THIS pleasing example of the master is painted with a full pencil of colour, and possesses the usual attractions peculiar to the master's works."³

When acquired: Doubtful; in MS. catalogue, circa 1760.

7. LANDSCAPE BY MOONLIGHT.

AERT VAN DER NEER (1603-1677).

Canvas. 31¾ in. by 29½ in.

A RIVER scene at night. In the background (right centre) the moon is rising behind trees; left and right, houses and trees on the banks of the river on which are several boats in full sail. In the foreground (left) two men and a woman pouring water into a tub, near them a dog, turned to the left.

When acquired: Doubtful.

8. STORM AT SEA.

AELBERT CUYP (1620-1691).

Panel. 17½ in. by 23¾ in.

A CANAL or estuary. Three sailing boats in the centre; (right) a village with church and spire; (left) a windmill and tower in the distance. Storm. The scene is lighted by a flash of lightning.

¹ G. S.² C. P., *Art Journal*, 1897, p. 334.³ Smith, *C. R.*, VI, p. 158.

"A POWERFUL and unusual work, which must, I imagine, though I have not detected in its gloom the usual signature of that time, belong to a relatively early period. . . . The flash of lightning is rendered in livid yellowish white with a very heavy impasto. A conception so dramatic, so sinister as this, is very rare if not quite unique in the life-work of Cuyp, and not easy to parallel in Dutch landscape art of the period."¹

Bought: Before 1814.

9. PORTRAIT OF REMBRANDT (?).

GERBRANDT VAN DEN EECKHOUT (1621-1674).

Panel. 9 in. by 7 in.

HALF-LENGTH, full face, turned to the right, showing hands; a black velvet cap on head; (left) a yellow curtain and chair.

SUPPOSED to be a portrait of the painter's master, Rembrandt. Formerly attributed to Biscaino.

Bought: By the second Earl, at Mr. Paley's sale, 12th February, 1801 (with No. 10), £9 15s.

10. PORTRAIT OF A WOMAN. GERBRANDT VAN DEN EECKHOUT (1621-1674).

Panel. 9 in. by 7 in.

HALF-LENGTH portrait of a woman leaning out of a window. Full face. In her right hand she holds a pear, her left hand rests on the sill of the window. Brown dress, cut low at the neck; string of pearls, pale green scarf, white sleeves and large veil or cap. The upper part of the face in shadow. Background (left) a wooden shutter, pushed back.

FORMERLY attributed to Biscaino.

Bought: By the second Earl, at Mr. Paley's sale, 12th February, 1801. (See No. 9.)

11. RUBENS'S BOY. (FRANS, ELDEST SON OF P. P. RUBENS, BY HIS SECOND WIFE, HELENA FOURMENT.)

PETER PAUL RUBENS (1577-1640).

Panel. 49 in. by 26 in.

WHOLE-LENGTH, nearly full face. The boy, aged about seven, has long flowing hair and wears a grey doublet and hose, slashed sleeves, worked in gold and relieved with white linen, a scarlet cloak hanging behind and scarlet ribbons on knee-bands. His left hand hangs by his side; the right holds a hat decked with a plume of feathers. Plain dark background.

¹ C. P., *Art Journal*, 1897, p. 334.



11

RUBENS'S BOY
(FRANS, ELDEST SON OF P. P. RUBENS, BY HIS
SECOND WIFE, HELENA FOURMENT)

PETER PAUL RUBENS

Panel. 49 in. by 26 in.



On 6th December, 1630, Rubens, then aged fifty-three, married Helena, the daughter of Daniel Fourment—an Antwerp merchant—and his wife, Clara Stappaerts. The marriage took place at St. Jacques, Antwerp, Helena being then not sixteen. Her brother Daniel was the husband of Claire Brant, the sister of Rubens's first wife, Isabella. Rubens and Helena had five children: (1) Claire Jeanne, (2) Frans, (3) Isabella Helena, (4) Peter Paul, and (5) Constance Albertine. After Rubens's death (30th May, 1640), Helena married Jean Baptiste de Broeckhoven, Baron (afterwards Count) of Bergeyck. She died in 1673.

Frans (or François), the subject of this picture, was baptized at St. Jacques, 12th July, 1633: his godfather was Francis of Moncada, Marquis of Aytona and Count of Ossone, Grand Seneschal of Arragon, and his godmother Demoiselle Christina du Parcq. From 1659 to 1664 Frans Rubens was Eschevin of Antwerp, and in 1664 he was a member of the Council of Brabant; he died at Brussels, 26th September, 1678, and was buried in Ste. Gudule. He married, 27th February, 1661, Suzanne Gratiene, daughter of Jean Marie Charles, Eschevin of Antwerp, and of Isabella Claire Roelants. His wife died 4th November, 1682, and was buried in the Church of the Récollets. They had five children, but the male line of their descendants became extinct in 1746.

At Windsor Castle there is a large miniature of Frans Rubens, together with his brothers and sisters and their nurses, painted by P. Fruytiers. M. Max Rooses¹ incorrectly calls this picture a portrait of Nicolas Rubens, adding: "C'est une esquisse magistralement achevée. Mr. E. Osterrieth, d'Anvers, en possède une copie terminée, sur toile (H. 120, L. 64.5). Elle doit avoir été faite au siècle dernier en Angleterre. Elle a été exposée en 1886, à Bruxelles." In a letter to Mr. Claude Phillips, dated Antwerp, 14th January, 1898, M. Rooses corrects his mistake as follows: "Vous avez pleinement raison, le fils de Rubens est l'aîné des deux enfants du second lit du maître. Il est né en 1633, et nous pouvons poursuivre son développement dans les tableaux où il est représenté avec sa mère. La ressemblance avec l'enfant sur les genoux de sa mère à Munich² est effectivement frappante. Au Louvre³ je crois que Hélène Fourment a sur ses genoux un autre enfant plus jeune. Ce dernier tableau, datant très probablement de 1640, ce ne saurait être François, quoique j'y aie vu le même que l'enfant du tableau de Munich, et que celui de la Vierge au Chardonneret.⁴ Avec ce dernier la ressemblance est frappante. Vous trouverez encore le même garçon et dans le même costume dans 'Hélène de Fourment et son Page' (*Collection d'Alfred Rothschild. L'Œuvre de P. P. Rubens*)."

"Judging from its style, and the age of the child, this must be placed among the last pictures painted by Rubens. . . . The Longford portrait may well have been painted in 1639, or even 1640; its technique agrees quite well with that of

¹ *L'Œuvre de P. P. Rubens*, Antwerp, 1886-1892, IV, p. 246.

² No. 460.

³ Cologne Museum, No. 51.

⁴ *Alte Pinakothek*, No. 797.

⁵ IV, p. 168.

Rubens's late masterpiece, 'The Virgin and Child, with Saints,' still the crowning adornment of his mortuary chapel in the church of Saint Jacques at Antwerp."¹

Bought: By the first Earl, from Mr. Kneller, 17th December, 1773, £100.

Exhibited: Burlington House (Old Masters), 1873, No. 73.

Engraved: *Art Journal*, 1897, p. 297.

12. MARIE DE MÉDICIS, QUEEN OF FRANCE (1573-1642).

ANTHONY VAN DYCK (1599-1641).

Canvas. 42 in. by 35 in.

HALF-LENGTH, seated, three-quarter face to the right, looking at the spectator. Black dress, cut square at the neck, with large turned-back white muslin collar; trimming and cuffs of white muslin; black ear-rings and black rosette in front of bodice; hands showing, red roses in right hand. Seated in a chair studded with brass nails; crown on table to right; curtain and carving in background (left).

MARIA, daughter of Francis, Grand Duke of Tuscany and the Archduchess Joanna, daughter of the Emperor Ferdinand I. Born in 1573, in 1600 she was married at Lyons to Henry IV, King of France, by whom she was the mother of Louis XIII, Henrietta Maria, Queen of England, Elizabeth, Queen of Spain, and Gaston, Duke of Orleans. On the assassination of her husband in 1610 she was appointed Regent of France. Exiled by her son in 1629, she took refuge in the Netherlands and stayed at Antwerp with the Infanta Isabella in September and October 1631, when she came to England. On the outbreak of the civil wars she returned to the Netherlands, and retired to Cologne, where she died, 3rd July, 1642. She was buried at St. Denis.

During her first stay in the Netherlands, Marie de Médicis was painted by both Rubens and Van Dyck. Her portrait by the former is now at the Prado; a replica of this picture, with slight variations, is in the collection of the Earl of Lindsey, where it has long passed as a portrait of Catherine, Baroness Willoughby de Eresby, Duchess of Suffolk. The costume of this picture closely resembles that of the Van Dyck portraits, with the exception that the Queen wears a necklace and ear-rings of large pearls. Rubens must have painted this portrait before Van Dyck, for in it the Queen's hair is worn turned back from the forehead, on a high roll or cushion, more in the fashion of her earlier portraits, while the locks at the side of the face (a fashion later made familiar in the portraits of Henrietta Maria) are less marked a feature than they are in the Van Dyck portraits. It is, therefore, probable that the younger artist painted Marie de Médicis during her stay at Antwerp,

¹ C. P., *Art Journal*, 1897, p. 298. See also Génard, *P. P. Rubens*, Antwerp, 1877: *Annuaire de la Noblesse de Belgique* for 1875, p. 277; Waagen, *Galleries and Cabinets*, London, 1857, p. 360; J. Smith, *C. R.*, II, p. 313.



12

MARIE DE MEDICIS, QUEEN OF FRANCE

ANTHONY VAN DYCK

Canvas. 42 in. by 35 in



when it is recorded that she visited him. The picture must have come at an early date to England, for in a "Mémoire pour sa Mag^{tie} le Roi," drawn up by Van Dyck in 1638 or 1639, when his annual salary of £200 was five years in arrear, there is an entry of "Une Reyne mère. £50," against which Charles I put a cross, to indicate (according to a note attached to the original document) that in the case of pictures so marked "the Queene is to paye for them and her Ma^{tie} is to rate them."¹

In Abraham Vanderdoort's Catalogue of the Pictures at Whitehall and St. James's, drawn up in 1639, the picture is thus described: "Done by Sir Ant. Vandike, bought by the King. Item, A picture of the Queen's Mother of France, sitting in a chair in a black habit, holding in her right hand a handful of roses, half a figure so big as the life, in a carved gilded frame."²

When Vanderdoort's Catalogue was drawn up the picture was No. 22 in the Privy Gallery at Whitehall. Three other portraits of Marie de Médicis are described as being respectively in the same place, in the Tennis Court Chamber ("a Mantua piece," *i.e.*, bought by Charles I with the Mantua pictures in 1628), and in the Bear Gallery (by Pourbus). In the Inventory³ of Charles I's effects sold by the Commonwealth Commissioners between 1649 and 1652, it is stated that the following portraits of the Queen were sold: (1) at Greenwich "the Queen Mother in Mourning habitt," to Mr. Murry, 23rd October, 1651, £3; (2) at Whitehall, "the Queens Mother of ffrance, done by Pearlas," to Mr. Jackson, 23rd October, 1651, £30; (3) at Somerset House, "the Queen Mother of France, by ffradinando" (with two other pictures), to Mr. Jackson, 23rd October, 1651, £6; (4) "The Queen Mother, at length, by Vandyke," to Colonel Webb, 25th October, 1649, £30; (5) at Hampton Court, "the Queens Mother," to Mr. Marriotte, 1st May, 1650, £1; (6) at St. James's Palace, "The Queen Mother, done by Vandyke," to Mr. Lavender, 13th September (no year), £26. Only three pictures seem to have found their way back to the Royal Collection. They are described in James II's catalogue⁴ as No. 201, "the old Queen Mother of France, Mary de Medicis"; No. 329, "the old Queen Mother of France, a cross, with three pearls at her breast"; and No. 1010, "the Queen-mother of France, in a ruff, and jewels." The second of these, by F. Pourbus, is now No. 411 in E. Law's *Hampton Court Catalogue*.⁵

At least five other versions of the Longford picture are known to exist:

1. Formerly in the Borghese Palace at Rome, whence it was taken to Paris and sold. Its present owner is unknown.
2. No. 102 in the Collection of Sir Frederick L. Cook, at Richmond. In this the Queen is represented as standing; in other respects the picture agrees with that at Longford.

¹ Carpenter, *Pictorial Notices of Van Dyck, etc.*, London, 1844, p. 67.

² Vertue's *Catalogue . . . of King Charles I's . . . Collection*, London, 1757, p. 3.

³ *Harl. MS.*, 4898.

⁴ Printed by Vertue, London, 1758.

⁵ London, 1898.

3. Formerly at Blenheim,¹ and now in the possession of W. Cleverley Alexander, Esq., at Aubrey House, Kensington.

4. A whole length, seated, with a distant view of Antwerp to the right, a crown on three cushions to the left, a dog at her feet, left. Exhibited at the Van Dyck Exhibition in 1899 by the Chev. Decker, of Schloss Dittersbach, Lüben. This picture was formerly in the Gallery of Louis Philippe, and was engraved (without painter's name) in Vol. I of Vatout and Quénot's *Galérie Lithographique de S. A. R. le Duc d'Orléans*.

5. A slightly reduced copy by Joost van Egmont (1601-74), No. 1,034, in the Gallery at Schleissheim; formerly at Düsseldorf.

From these data it seems probable that either the Longford, the Blenheim, or the Borghese picture is identical with the portrait described by Vanderdoort as No. 22 in the Privy Gallery at Whitehall. At Longford, owing to an erroneous identification with an entry in the sale catalogue of Rubens's effects, it has long been attributed to the latter master, but Waagen² rightly described it as "a delicate picture by Vandyck."

When acquired: Unknown.

Engravings: There are a number of prints and engravings founded upon this picture, or the sketches from which it was painted. A bistre sketch, heightened with white, at Munich (*Alte Pinakothek*, No. 851) is engraved in the first series of the *Iconographie*, by P. Pontius, and other versions exist by B. Moncornet, P. de Jode, Le Blond, P. van Sompel, and without names of engravers. The type may be recognized by the curiously shaped black ear-rings and the black rosette on the bodice.

13. DUTCH BOORS, PLAYING BOWLS.

DAVID TENIERS THE YOUNGER (1610-1690).

Panel. 16 in. by 23 in.

THE exterior of a beer-house (left), with a gold star on a blue ground as its sign. In the background (right) a village on rising ground. In the foreground (right) a group of seven boors playing bowls, watched by a woman standing in the door of the house. A man in blue (left) is about to bowl; watching him is a man in a white shirt with his back to the spectator. In the centre a boor in a red cap, to his right a boor smoking.

"THE heads, though in somewhat heavy brown tone, are spirited, and the sunny landscape very pleasing."³

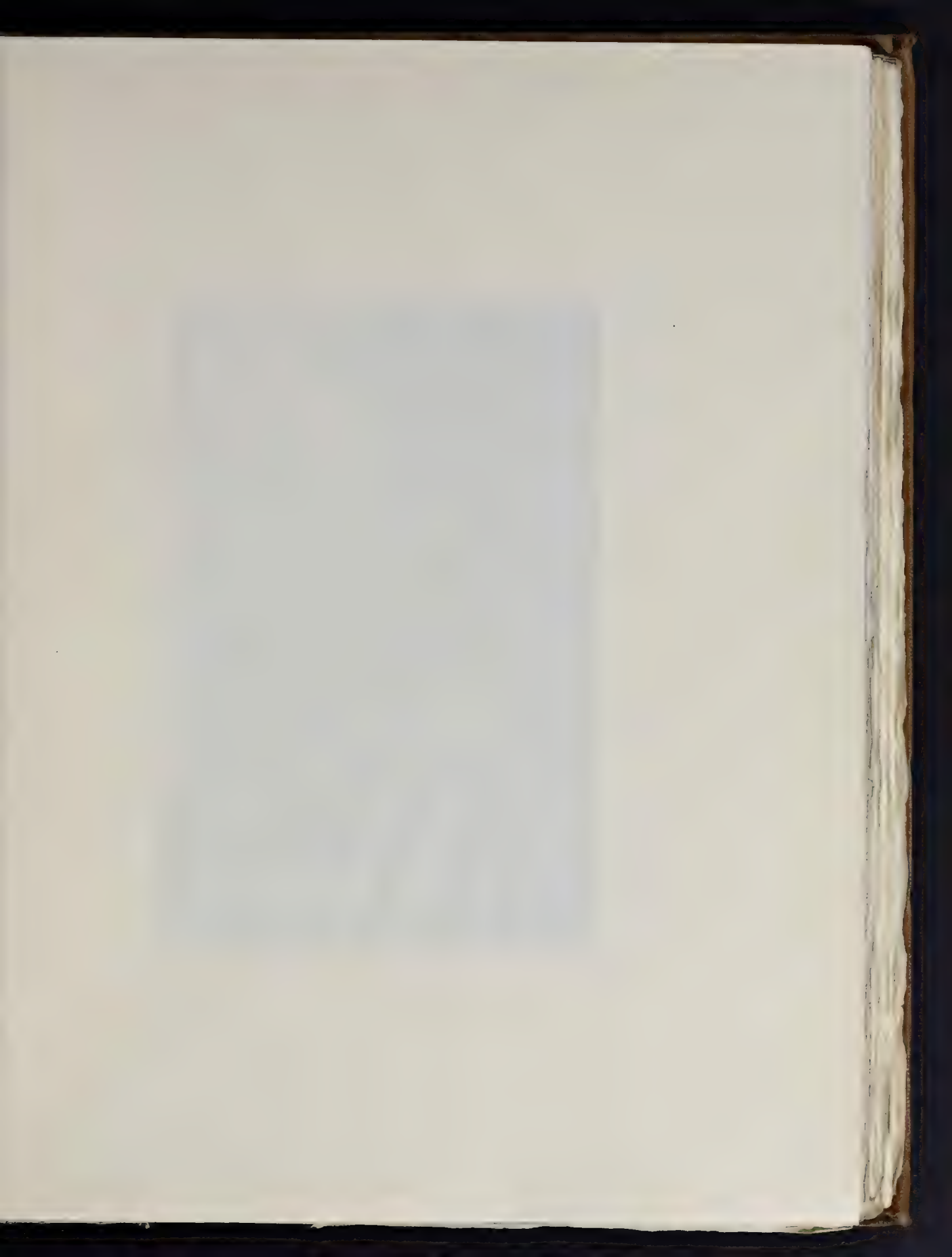
Bought: By the first Viscount, at Bragge's sale, 28th February, 1743, £40 8s. 6d.

Exhibited: Burlington House (Old Masters), 1876, No. 84.

¹ Scharf, *Catalogue Raisonné of the Pictures at Blenheim Palace*, London, 1862, p. 35.

² *Galleries and Cabinets*, p. 362.

³ Waagen, *Galleries and Cabinets*, 1857, p. 354.



DUTCH BOORS, PLAYING BOWLS

DAVID TENIERS THE YOUNGER

Panel. 16 in. by 23 in.

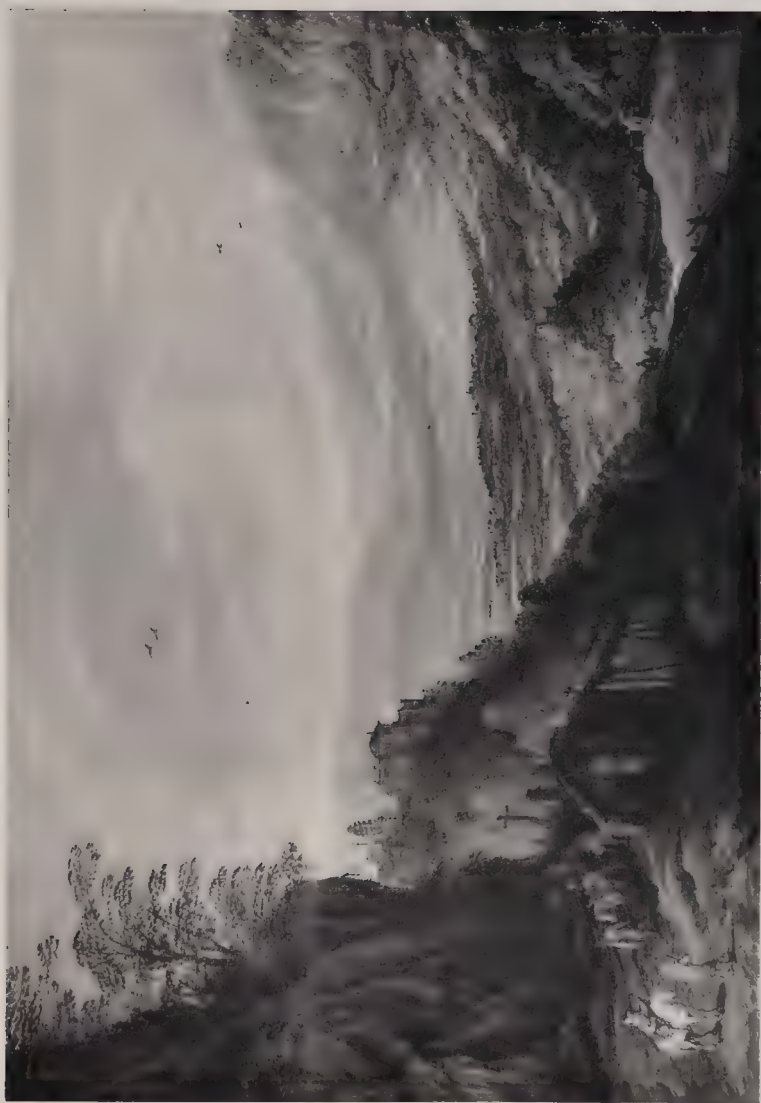




LANDSCAPE (FORMERLY CALLED "VIEW
OF THE ESCORIAL")

JOOS DE MONDER THE YOUNGER

Panel. 18 in. by 25½ in.



14. DUTCH BOORS QUARRELLING.

PIETER PIETERSZ DE BLOOT (1601-1658).

Panel. 16½ in. by 22 in.

RIGHT, a ruined ale-house with a sign-board; boors fighting; (left) open country, a man lying on the ground. In the distance, figures walking and a windmill. Signed "P. de Bloot" in the right-hand corner.

When acquired: Doubtful.

15. A DUTCH FAIR.

PHILIPS WOUWERMAN (1619-1668).

Canvas on Panel. 13¾ in. by 17 in.

In the centre a church with spire. Left foreground a man on a bay horse, near him a white horse turned to the left. In the middle distance, right centre, a man on a bay horse, behind which is a horse-dealer whipping it. On the extreme right a tall booth with an old woman selling cakes to children. The rest of the picture is occupied by a crowd of people at a fair. Blue sky, with luminous clouds. Signed "P. W." in right-hand lower corner.

This picture was formerly known as "A Flemish Wake," and attributed to Ostade.

Bought: Probably by the first Viscount, in April, 1747, £5 12s. 6d.*Exhibited:* Burlington House (Old Masters), 1876, No. 96.

16. LANDSCAPE (FORMERLY CALLED "VIEW OF THE ESCORIAL").

JOOS DE MOMPER THE YOUNGER (1564-1635).

Panel. 18 in. by 25½ in.

A MOUNTAINOUS landscape; to the right a far-stretching bird's-eye view over a plain, in which appears a castle on an eminence; (left) lofty trees and a road winding over a bridge, on which are a tall cross and figures walking; a man in red on a white horse in the left corner. At the end of the bridge a man is leading a white horse, behind him another man on horseback and a man in a red coat. The general tone of the distance is a delicate bluish green.

"POETICALLY composed and of a free and spirited handling."¹

"A first-rate example of the master and in perfect preservation."²

Bought: By the first Viscount, at Bragge's sale, 29th February, 1743.¹ Waagen, *Galleries and Cabinets*, 1857, p. 354.² C. P.

17. SEAPIECE.

WILLEM VAN DE VELDE THE YOUNGER (1633-1707).

Panel. 13 $\frac{3}{4}$ in. by 17 in.

THE arrival of a state yacht, which is seen approaching a pier on the left; beyond is a frigate firing a salute. Four men are on the pier. Many other vessels, all with conspicuous tricolour flags. Clear atmosphere with a fresh breeze blowing. Signed, "W.V.V." on a spar in the left lower corner.

THE elder van de Velde was attached to the Dutch Admiralty by a commission of the States-General, and had a vessel placed at his disposal in order to study the evolutions of the fleet. The younger van de Velde accompanied his father on his official voyages. "On raconte même, qu'afin d'étudier plus exactement les effets qu'il voulait rendre, de Ruyter, qui le tenait en haute estime, faisait quelquefois tirer exprès pour lui le canon du vaisseau amiral."¹

"A picture of the most delicate quality."²

"A beautiful and highly-finished picture, with wonderful contrasts of bright lights and deep shades."³

"Of unusual brilliancy and charm is the small 'Sea Piece' of William van de Velde the Younger. The shipping which animates the scene is painted with that certainty and finesse, that accuracy in detail, which no other Dutch painter equalled."⁴

Bought: By the first Viscount, at Mr. Blackwood's sale, 19th March, 1760, £17 17s.

18. QUEEN HENRIETTA MARIA (1609-1669).

ANTHONY VAN DYCK (1599-1641).

Canvas. 42 in. by 32 in.

HALF-LENGTH, showing hands. Face threequarters to the left; dark brown eyes looking at the spectator. Black dress cut square at neck with puffed and slashed sleeves tied with white. Wide standing white collar, lace kerchief and ruffles. Pearl chains, ear-rings, necklace, and comb. Two tresses of hair fall over the left shoulder. The right hand, holding a pink rose, is supported on the left. Crown on a table to the left, a brown curtain above. Lighted from the right. At the right hand top corner the initials NR, surmounted by a crown with the date, 1632, beneath.

HENRIETTA MARIA, Queen Consort of Charles I, King of England, youngest daughter of Henry IV, King of France, and his second wife, Marie de Médicis. Born at the Louvre, 15th-25th November, 1609; married to Charles I (by proxy) at Paris, 1st May, 1625; left England for France, 14th July, 1644; returned in October, 1660; left England finally 24th June, 1665. Died at Colombes, near Paris, 21st-31st August, 1669; buried at St. Denis.

¹ E. Michel, *Les Van de Velde*, Paris, 1892, pp. 47, 73.

² G. S.

³ C. P., *Art Journal*, 1897, p. 334.

⁴ Waagen, *Art Treasures*, 1854, III, p. 142.



18

QUEEN HENRIETTA MARIA

ANTHONY VAN DYCK

Canvas. 42 in. by 32 in.



"This is one of the greatest treasures of Longford. Though not one of the best known, it is one of the very finest portraits, by the Court Painter, of Charles's Queen. For solidity, mastery, and finish, it knows, indeed, no rivals in the long list of her likenesses, save that in the great family picture painted, like this, in 1632—the year of the painter's definitive migration to England—and the two wonderful studies, the one a full-face portrait and the other a profile, which were done as documents for Bernini when it was intended that he should furnish a pendant to his famous bust of the King. . . . The face of the Queen, though it shows strongly already the Medici type derived from the Queen-Mother, Marie de Médicis, preserves its youthful freshness sufficiently to be agreeable, especially fine being the rendering of the full dewy lips."¹

"A marvellous piece of characterization, rendering the false, sly-looking, cold woman so truly, that one wonders at the courage of the painter who could be so faithful: notice her rouged cheeks—her Majesty must have been devoted to rouge—and her hair, which, never abundant, was already scanty when this portrait was painted."²

A similar portrait, with slight differences in the dress, is preserved in the Lodge of St. John's College, Cambridge. A third version, slightly smaller (No. 470 in Smith's *Catalogue Raisonné*, III, p. 129), was before 1831 in the possession of Thomas Emmerson.

When acquired: Doubtful. (See No. 24.)

Exhibited: Burlington House (Old Masters), 1873, No. 67; 1903, No. 51.

Engraved: 1. "Joseph Couchet sculp. Gilles Hendricx exc." Reversed.

2. Mezzotint, reversed. "Sold by Alexander Browne at the blew balcony in little Queen street."

3. By P. de Jode, uniform with the portrait of Charles I. "Peter de Iode sculpsit. Math. Antonius excudit Antuerpiæ."

4. *Art Journal*, 1897, p. 301.

5. In Sir John Skelton's *Charles I*, London, 1898.

19. CUPIDS HARVESTING.

PETER PAUL RUBENS (1577-1640) AND LUCAS VAN UDEN (1595-1672).

Panel. 22 in. by 35 in.

A CORNFIELD with distant landscape. A spire in the distance (right), trees and the gate of a garden (right) within which a dog is lying. The foreground is occupied by six Cupids; (left), a Cupid, in a broad-brimmed hat and blue drapery, is reaping with a sickle with a scythe handle; next two Cupids with transparent dragon-fly wings, reaping with short sickles. Another Cupid with blue and white wings gathers the corn from the ground; a Cupid with white wings and pink drapery carries the corn, and lastly (right) a wingless Cupid binds the corn. A covey of partridges rises from the cornfield. Heavy clouds to the left; green trees to the right.

¹ C. P., *Art Journal*, 1897, p. 300.

² *Athenæum*, 4th January, 1873.

ON the back of the picture is the following inscription in the handwriting of Jacob, second Earl of Radnor:

"This picture by Rubens, formerly belonging to Prince Charles of Lorraine¹ and by him presented to Solomon Dayrolles² Esqr. when British Resident at Brussels and upon his death purchased by Richard Cosway, Academician, was in 1791 purchased by me at Mr. Cosway's sale for 50 guineas, being a legacy given to me by my most dear and valued friend the Honble. Edward Norton³ in March, 1786, and soon after paid me by his brother William, now Lord Grantley. No disposal of this money, satisfactory to me, occurred till now. This I deem a fit disposal of it, and believe the picture will meet with the approbation of persons of taste, and serve as a memento of him to my family. No memento can ever be wanting to me who knew his virtues near 20 years, and shared his most intimate affections.

Mortales inter amicorum
Nusquam—nunquam inveniam parem⁴
Radnor: Dec. 3, 1791⁵

The arms of Mr. Norton are on the frame. It will be noticed that the figures in the picture are left handed, pointing to its having been originally designed for reproduction by engraving or in tapestry: a similar feature is noticeable in Lord Barrymore's "Achilles" series. A small oil sketch for part of the picture, comprising the three Cupids on the left only, is in the possession of Lord Barrymore, and a poor copy (measuring 19½ in. by 31½ in.) with slight variations (omission of the partridges, church spire, etc.) is in the Dulwich Gallery (No. 117, Catalogue, 1892).

"This gay and brilliantly decorative piece is described in the work of M. Max Rooses as 'Enfants et Cupidons faisant la Moisson.' . . . It is developed from the sketch in oils now in the Collection of Mr. Arthur H. Smith-Barry, M.P. [now Lord Barrymore], which, even more clearly than the larger version at Longford, shows the hand of the master himself."⁶

"C'est probablement le même tableau qui, dans la vente du Comte de Plettenberg et Wittem (Amsterdam, 1738), fut adjugé à 240 florins et mesurait 2 pieds de haut et 3 pieds 3 pouces de large."⁶

"One of the great master's most original and attractive inventions. The motives charming, and spiritedly and carefully executed in bright tone. The landscape is also very pretty."⁷

¹ Charles Alexander (1712-1780), Governor of the Netherlands from 1764 until his death.

² King's Resident at Brussels from 1751 to 1757. He died in 1786.

³ Edward Norton, of Norton (co. York), M.P. for Haslemere (co. Surrey), born 1749, was the fourth son of Sir Fletcher Norton, Knt., LL.D., who in 1782 was created by patent Lord Grantley.

⁴ "Nowhere among mortals, never shall I find a friend to equal him."

⁵ C. P., *Art Journal*, 1897, p. 298.

⁶ Max Rooses, *L'Œuvre de P. P. Rubens*, IV, p. 100.

⁷ Waagen, *Galleries and Cabinets*, p. 355.



CUPIDS HARVESTING

PETER PAUL RUBENS AND LUCAS VAN UDEN

Pand. 22 in. by 35 in.



"This picture purports to be one of those small works which Rubens prepared for his pupils to enlarge, or rather to repeat on a great scale, and, if such, it is one of the best of a not very numerous class; the landscape is by Van Uden. The design is capital and the composition ingenious. Both the attitudes and expressions are full of spirit. There is a version of it, reversed, from Bolswert's print in the Dulwich Gallery."¹

Bought: By the second Earl, from Richard Cosway's Collection, 1791, £52 10s.

Exhibited: Burlington House (Old Masters), 1876, No. 77.

20. FRUIT, WITH TANKARD AND FLOWERS.

JAN DAVIDSZ DE HEEM (1606-1684 ?).

Panel. 15 $\frac{3}{4}$ in. by 19 in.

A WOODEN table, partly covered with a green velvet cloth. On it a metal dish with bunches of black and white grapes, and two crabs to the left; a polished metal flagon, the lid open, with a crystal glass reversed over the spout; in the glass, lemon peel and vine leaves; two walnuts and a slice of bread. Background (left) a distant landscape with view of the sea; (right) a wall, towards the top of which is fixed by a red seal a paper with the following inscription:

Bacchus cuact
Soo vermomt Bacchus de oogen.
Soo met druyven, soo met groen
Soo heeft hye vell bedroogen,
Die geen oogen open doen.

FLIESSLYCK.

("Malicious Bacchus. Thus Bacchus blinds the eyes. Thus with grapes, thus with green, thus has he deceived many who do not open their eyes.") Signed in the left bottom corner: "J. de Heem, 1646."

"EIN Frühstück in der Art des Monogrammisten C. P."²

"An example of Jan Davidz de Heem, especially interesting as being still in his earlier manner. . . . It is hotter and redder in tone than those later still-life paintings of this accomplished executant by which he is most generally known."³

When acquired: Doubtful, but before 1814.

¹ *Athenaeum*, 22nd January, 1876. It should be noted that the Dulwich version is not reversed, and that no print by Bolswert is known to exist.

² Bode, *Studien zur Geschichte der holländischen Malerei*, 1883, p. 229, where the date is incorrectly given as 1645.

³ C. P., *Art Journal*, 1897, p. 334.

21. PORTRAIT OF AN OLD MAN. FRANS HALS (1580?-1666).
 22. PORTRAIT OF AN OLD WOMAN. FRANS HALS (1580?-1666).

Panels (circular), each 8 in. in diameter.

21. THREE-QUARTER face, looking right, wide-brimmed black hat, white ruff, grey beard and moustache, black doublet. Left hand raised to the breast. Background, right: "Ætat. suæ. 66. An. 1628."

22. FULL face, to left, looking at the spectator. Close-fitting white cap, white ruff, dark brown and black dress. Left hand raised. The wall in the background has a blue dado. Above, to the left: "Ætat. suæ. 60. An. 1628."

"THE 'Portrait of an Old Man,' and 'Portrait of an Old Woman' by Frans Hals . . . are, notwithstanding their diminutive proportions, to be reckoned among the most exquisite examples of his art. But rarely has the Haarlem master shown as here his power to combine the firmest and most complete finish with unimpaired lightness of touch, breadth, and mastery. Painted in 1628—that is, between two of the artist's masterpieces in the Haarlem Gallery, the 'Banquet of the Officers of the Adriaensdoelen' (1627) and the renowned 'Meeting of the Officers of the Adriaensdoelen' (1633)—the little pictures may be said to belong to the very best time. They had been preceded in 1624 by the joyous, the supremely brilliant "Young Cavalier" of the Wallace Collection at Hertford House. Among modern artists, Meissonier has, in the painting of heads on a small scale, most nearly approached the concentration, combined with absolute freedom of the touch, that is here shown, and he never could, with such seeming simplicity as this, surprise the secrets of the human individuality. Nor could he reproduce the human organism with such truth and vigour of accent, or infuse such vitality into the pure portrait as distinguished from the character-study. Frans Hals always knew how to put the curb on his ardour in such pieces as these . . . The old man here, though he is depicted at the age of sixty-six, has still abundant life and vigour, and with it a certain sensitive charm which is much less frequently to be observed in Dutch portraiture of this period. The hand and face are in this respect well in accord. An awkwardly shaped shadow is cast by the head of the old lady upon her well-starched ruff, and in this she cannot stand comparison with her consort; but her head, in its uncompromising firmness of modelling, in its astonishing vitality, is, as a piece of work, perhaps even more remarkable. She is a true Dutch housewife, as morose and distrustful as she is vigilant and full of authority."¹

When acquired: Doubtful; first mentioned in J. Smith's MS. catalogue, 1829.

Exhibited: Burlington House (Old Masters), 1876, Nos. 209, 212.

Engraved: *Art Journal*, 1897, p. 333.

¹ C. P., *Art Journal*, 1897, pp. 333-4.



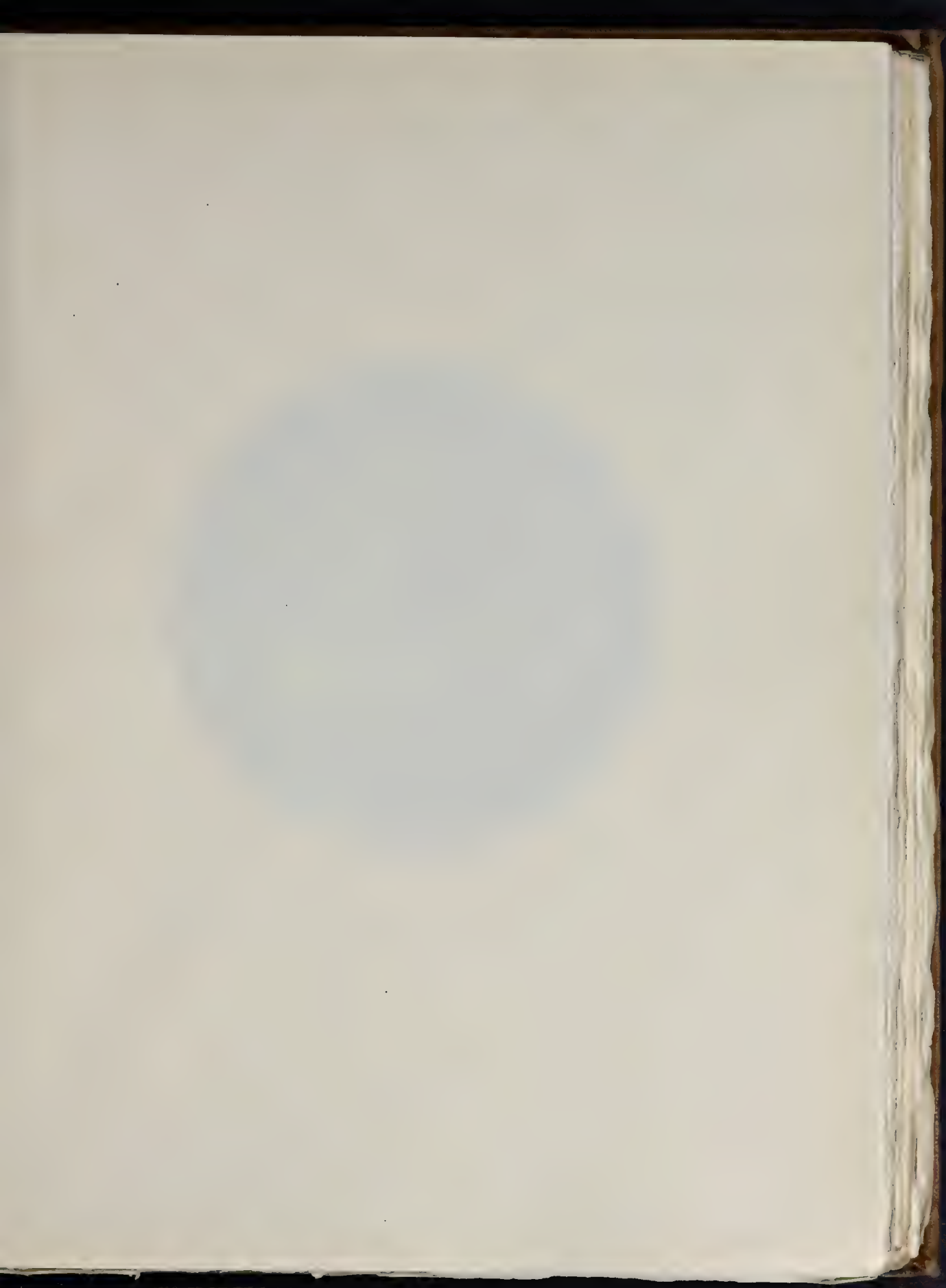
21

PORTRAIT OF AN OLD MAN

FRANS HALS

Panel. 8 in. in diameter





22

PORTRAIT OF AN OLD WOMAN

FRANS HALS

Panel, 8 in. in diameter





24

CHARLES I, KING OF ENGLAND

ANTHONY VAN DYCK

Canvas. 40½ in. by 32 in.



23. LANDSCAPE.

LUCAS VAN UDEN (1595-1672).

Panel. 14 in. by 22 in.

Two men shearing sheep; another man (in a blue blouse) standing by them; trees and an old chapel (right). Left distance, a town, with three church spires.

"A SOMEWHAT crude landscape."¹

Bought: By the first Viscount, from Mr. Heath, 23rd July, 1744, £9 19s. 6d.

24. CHARLES I, KING OF ENGLAND (1600-1649).

ANTHONY VAN DYCK (1599-1641).

Canvas. 40½ in. by 32 in.

HALF-LENGTH, in armour, bare-headed, holding a truncheon in both hands. Three-quarter face, turned to the right, eyes looking at the spectator. The King wears the George suspended from a gold chain. White collar; the right arm resting on a table covered with yellow; to the right a plumed helmet and crown. Background (left) a curtain.

CHARLES I, King of England, second son of James I and Anne of Denmark. Born at Dunfermline, 19th November, 1600; created Prince of Wales 3rd November, 1616; succeeded to the throne 27th March, 1625; married Henrietta Maria, second daughter of Henry IV, King of France, and Marie de Médicis, 1st May, 1625; tried at Westminster 19th January, 1649; condemned to death 27th January, and beheaded at Whitehall, 30th January, 1649; buried at Windsor.

"Looks like one of Van Dyck's earlier productions, as the armour resembles his work soon after leaving Rubens's School."² The picture could hardly have been painted before 1632, when the painter settled in England. "This hangs as a pendant to the superb portrait of the Queen [Henrietta Maria, No. 18]. . . but is far from attaining the same artistic level, or in a like degree suggesting the master's own handiwork."³ No other example of this portrait is chronicled in L. Cust's *Anthony Van Dyck* (London, 1900), in which it is No. 14, Series II of the painter's works.

When acquired: Doubtful. There is no record of the purchase of either this or the portrait of Henrietta Maria (No. 18) in the Longford Account Books, and the fact that the two pictures were engraved at an early date by P. de Jode in exactly the same style as forming a pair of portraits makes it seem probable that they may have been presented by Charles I to the first Lord Coleraine, who was a personal friend of the King, and that they were sold with the Castle by the third Lord Coleraine in 1717 to Sir Edward Des Bouverie, from whom they have descended to the present owner.

Engraved: By P. de Jode. "Pet. de Iode sculpsit. Math. Antonius excudit Antuerpiæ."

¹ Waagen, *Galleries and Cabinets*, p. 358.

² R. H.

³ C. P., *Art Journal*, 1897, p. 300.

25. CONVERSATION PIECE.

ANTHONIE PALAMEDESZ STEVAERTS, CALLED PALAMEDES (1601?-1673).

Panel. 26½ in. by 19½ in.

INTERIOR of a room. A stout male figure in a buff coat with slashed sleeves and a red sash, his hat on his head, seated to the right of the centre. He is served with wine by a boy. On the left a man in black, his back to a fire-place, drinking from a long glass. Behind, a man in a lace collar and cuffs is about to embrace a seated woman. A table partly covered with a white cloth, on which a female servant is laying a dish with bread, a pasty, etc.

This picture is more probably the work of Dirck Hals (1591-1656).

When acquired: Doubtful.

26. LANDSCAPE.

LUCAS VAN UDEN (1595-1672).

Panel. 30 in. by 24 in.

TREES in the right foreground, two women seated, two men standing talking to them, further right an old man with a staff, running to the left; two cows. In the middle distance a man driving a flock of sheep. Blue hills in the distance.

The figures in this picture and in No. 23 have been attributed to David Teniers.

Bought: By the first Viscount, from Mr. Heath, 23rd July, 1744, £9 19s. 6d.

27. SKATING SCENE.

HENDRICK AVERCAMP (1585-1663?).

Panel. 27 in. by 43 in.

LEFT foreground, red houses and a tree, above which is a church spire, showing against the sky. A frozen river, on the bank of which is a group of people, including a gentleman in a red cloak, with his back to the spectator (in the foreground), a knight in spurs accompanied by a lady wearing a curious black headdress and long black cloak or veil, a pedlar, a skate-grinder, etc. Numerous groups skating or playing golf on the ice; (right) a tent with a large tricolour flag. Boats frozen in the ice, right and left middle distance. Signed "M" on the shutter of the house in the foreground.

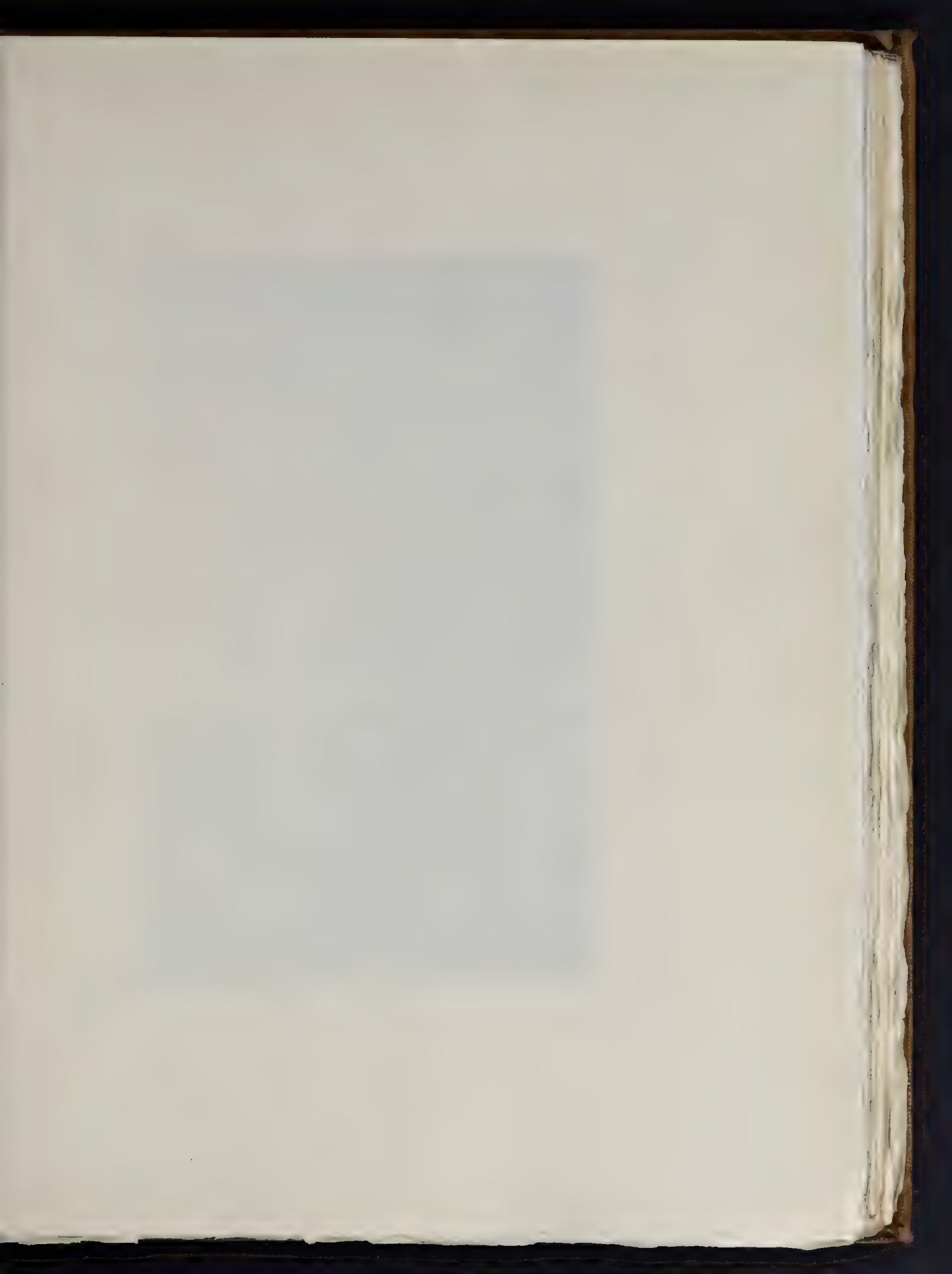
Bought: By the first Viscount, through Peter Scheemakers, at Bragge's sale, 1st March, 1743, £12 12s.

28. LANDSCAPE WITH GIPSIES.

JAN BRUEGHEL THE ELDER, "VELVET BRUEGHEL" (1568-1625).

Panel. 13 in. by 19 in.

A DISTANT view of open country, with gipsies travelling on foot and on horseback with a covered cart; (right) cattle watering in a stream bounded by rocks with tall trees above.



SKATING SCENE

HENDRICK AVERCAMP

Panel. 27 in. by 43 in.



"THE bluish tone of the distance is characteristic of Breughel. The costume of the gipsies in the foreground is very brilliant."¹

When acquired: Doubtful.

29. THE FORTUNE TELLERS.

PHILIPS WOUVERMAN (1619-1668).

Panel. 18 in. by 15 in.

To the right are ruins overgrown with trees; beneath an arch gipsies are seated round a fire; (centre) a gentleman in a red cloak on horseback, and a lady in maize standing, having her fortune told by a gipsy; (left) gipsies lying and standing on a low mound, their figures silhouetted against the sky.

THIS picture has been formerly attributed to Lingelbach and to Karel van Falens, but it is signed with the monogram of P. Wouverman in the lower right-hand corner. "Very good, in the taste of Wouverman."²

When acquired: Doubtful.

30. LANDSCAPE WITH TRAVELLERS.

JAN BRUEGHEL THE ELDER, "VELVET BRUEGHEL" (1568-1625).

Panel. 13 in. by 19 in.

In the centre, distant view of a village by the side of a river, which flows to the right. Villagers advancing along a road in the centre, with bundles of household effects; (left) a tall house and tree, with people seated refreshing themselves. Right hand corner, a woman driving cattle from the stream.

"A BRIGHT and delicate coloured companion to the previous picture (No. 28)."³

When acquired: Doubtful.

31. THE PIAZZA OF SAN MARCO, VENICE.

CASPAR VAN WITTEL, CALLED GASPARO DEGLI OCCHIALI (1647-1736).

Canvas. 20 $\frac{3}{4}$ in. by 47 $\frac{1}{2}$ in.

VIEW of the Piazza and Basilica of San Marco, taken from the centre of the Loggia at the west end. The top of the Campanile is not visible. The piazza is crowded with figures, especially to the right. Sunshine.

Bought: By the first Viscount, at Bragge's sale, 1st March, 1743 (with No. 2).

¹ G. S.

² Waagen, *Galleries and Cabinets*, p. 355.

³ G. S.

32. BATTLE PIECE.

JACQUES COURTOIS, CALLED "IL BORGOGNONE" (1621-1676).

Canvas. 19 in. by 33½ in.

A CAVALRY encounter. Right middle distance a hill crowned by a castle. Men in armour fighting for a standard. In the middle foreground a white horse half-fallen, its rider on the ground with his left leg in the saddle.

When acquired: Doubtful.

33. HON. HUGH HARE (1668-1707). SIR GODFREY KNELLER (1646-1723).

Canvas. 94 in. by 60 in.

FULL-LENGTH, standing on plain ground, nearly full face. Youthful, clean-shaven face, dark eyes looking at the spectator, long curling brown wig. Right hand hanging over a pedestal, on which is a sculptured figure in a circular frame; left hand on his hip. Slate coloured clothes and stockings (embroidered knee-breeches), puce cloak over right shoulder; brown boots with buckles. Lace cravat with fall and lace ruffles. Brown curtains (left) and landscape in distance. Signed, left lower corner: "G. Kneller fecit, A° 1685."

HUGH HARE, the eldest surviving son of Henry, second Baron Coleraine, by his first wife, Constantia, daughter of Sir Richard Lucy, Bart., of Broxbourne, Herts, was baptized at Totteridge, Herts, 2nd July, 1668. In 1686 he married Lydia, daughter of Matthew Carlton, of Edmonton, Middlesex, who died before him and was buried at Tottenham. By her he had (with other issue) Henry (1693-1749), afterwards third Baron Coleraine, who in 1717 sold Longford Castle to Sir Edward Des Bouverie, Bart. He was Chairman of the General Quarter Sessions for Surrey, and on his appointment delivered at Dorking (5th April, 1692) a "religious, learned and loyal" charge, which he published by request (London, 1692; 2nd ed., 1696). He translated from the Italian of Agostino Mascardi an account of the conspiracy of Fieschi (London, 1693) and helped in the translation of Lucian, published in four volumes, London, 1711-10. He was buried at Tottenham, 1st March, 1706-7.¹

"The important full length 'Hon. Hugh Hare, eldest son of Henry, second Lord Colerane,' painted in 1685—that is, in the earlier prime of the practised artist—is altogether above the usual level of his skilled, yet, in its most mature phase, characterless and perfunctory portraiture. It is a grave, appropriate, and reposeful performance, which shows at his very best the successor to Lely in the office of State Painter."²

*When acquired: Probably with the Castle, in 1717.**Exhibited: Burlington House (Old Masters), 1876, No. 257.*¹ *Dictionary of National Biography*, XXIV, p. 369.² C. P., *Art Journal*, 1897, p. 334.



33

HON. HUGH HARE

SIR GODFREY KNELLER

Canvas. 94 in. by 60 in.



34. MARTIN RYCKAERT (1587-1632?). ANTHONY VAN DYCK (1599-1641).

Canvas. 39 in. by 28 in.

HALF-LENGTH, seated, full face, looking out of the picture. Showing right hand, in which is a stick. Red under-vest and fur-trimmed mantle. White sash round waist, white shirt seen at throat and wrist.

MARTIN RYCKAERT, the one-armed landscape painter, was the son of David Ryckaert, the elder, and his wife, Catharina. He was born at Antwerp, where he was baptized in the Cathedral on 8th December, 1587. It is said that he studied under T. Verhaecht, and also in Italy, and that Velvet Brueghel painted figures in his landscapes, but for these statements there is no evidence. As an artist he followed J. de Momper the younger, in painting romantic landscapes. He died between 18th September, 1631, and 18th September, 1632.¹ His pictures are not often met with, but there are examples at the Uffizi (Florence) and Prado (Madrid). This portrait (suggested by Sir Richard Holmes to be a copy by Dobson, after Van Dyck) is one of a number of replicas. Guiffrey² enumerates the following: (1) Dresden (No. 990, Smith's *Catalogue Raisonné*, No. 192); (2) Madrid (No. 1233);³ (3) Prince Liechtenstein's Gallery, Vienna (No. 148); (4) the Earl of Warwick's Collection, Warwick Castle (Smith, 741; Waagen, IV, p. 214); (5) the Earl of Hardwicke's Collection, Wimpole (Waagen, IV, p. 518)—sold in 1888 to Walter Nassau Senior, Esq., Cheyne Walk, Chelsea; (6) the Longford Portrait; and (7) a Grisaille in the Aix Museum (No. 256 *bis*). To these Mr. Cust⁴ adds a version belonging to the Duke of Devonshire.

When acquired: Unknown.

Engraved: 1. By Jacob Neeffs, from the Aix "Grisaille" in Van Dyck's *Iconographie* as "Martinus Rychart unimanus, Pictor Ruralium Prospectuum Antuerpiæ." Most copies have the initials "G. H." (*i.e.*, Gillis Hendricx), but in some states these are erased.⁵

2. By J. R. Smith, mezzotint, from the Warwick version; published 20th November, 1779.

3. By E. de Boulonois, reversed. Guiffrey mentions another engraving (4) by C. G. Rasp, and (5) a lithograph by F. Hanfstaengl (1837).

35-38. THE FOUR SEASONS.

AFTER JACOPO BASSANO [JACOPO DA PONTE] (1510-1592).

Panels. Each 9½ in. by 13 in.

1. SPRING. Peasants milking goats; (right) a boy with dogs, and carrying a dead hare (left).
2. SUMMER. Group shearing sheep; (left) an *al fresco* meal; (right) landscape with a windmill in distance.

¹ Rooses, *Geschichte der Malerschule Antwerpens*, Munich, 1881, p. 401. *Catalogue of the Antwerp Museum*, 1874, p. 324. ² Antoine Van Dyck, Paris, 1882, p. 276.

³ In Señor Madrazo's *Catalogue*, 1893, p. 233, wrongly described as a portrait of David Ryckaert.

⁴ Anthony Van Dyck, p. 259.

⁵ Wibiral, *L'Iconographie d'A. Van Dyck*, Leipzig, 1877, No. 113.

Collection of the Earl of Radnor

3. AUTUMN. A vintage scene. A man treading grapes (centre); oxen drawing a cart with wine-vat (left).

4. WINTER. A snowy landscape. A peasant cutting logs and loading them on an ass (left); the interior of a hut, with a woman spinning beside a fire and a man cutting up a pig (right).

RIDOLFI¹ gives a detailed description of the series of "The Four Seasons," of which so many sets were painted by the Bassano family. Their popularity was very great, probably owing to the homely character of the subjects, which gave rise to the saying:

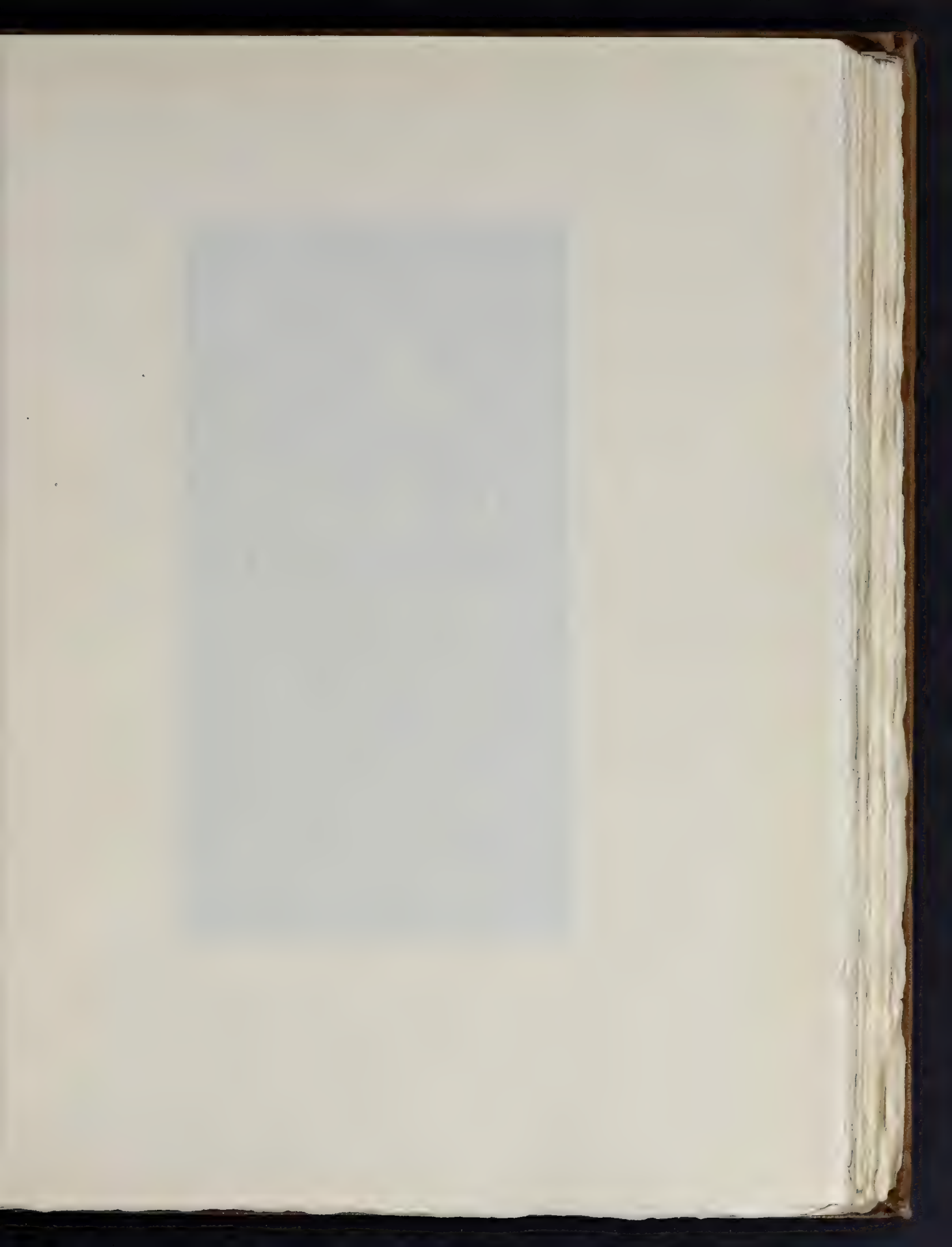
A pot and a pan
Shows Mr. Bassan.

"MOLTE di queste Stagioni," says Ridolfi, "faceva il Bassano per mandarle a Venezia a vendere, dove stavano per molto tempo appese al cantone di San Mosè; e una serie delle medesime si vede nella chiesa di Santa Maria Maggiore, le quali a' tempi nostri furono vendute migliaja di scudi, avendo questo degno artista dato materia a molti, con le fatiche sue, d'arricchire." The various sets differ in details, though the general treatment is the same. The Dulwich Gallery contains a complete series, bequeathed in the Cartwright Collection in 1687, and another (bought from the Amalteo family, who had owned them from the sixteenth century) is in the Collection of Sir W. J. Farrer at Sandhurst. Another set was in the gallery of the Archduke Leopold William (1604-1662), when governor of the Netherlands, at Brussels, and a fourth series, probably originals, is in the Castello at Milan. All these are of considerable size. The Dulwich set measure 3 ft. 3 in. by 4 ft. 10 in., Sir William Farrer's, 3 ft. 7 in. by 6 ft. 6 in. and the Archduke's set (according to the engravings), 4-5 pieds by 6 pieds. A smaller version of the Autumn, in the Collection of Mr. W. A. Coats (Glasgow), measures 15 $\frac{5}{8}$ in. by 20 $\frac{1}{4}$ in.

By the will of Sir Henry Wotton, dated 1st October, 1637,² and proved 18th January, 1639-40, the testator bequeathed to Sir Francis Windebank "the fower Seasons of old Bassano to hang neere the eye in his parlour (being in little forme) which I bought at Venice," and a tradition, which can be traced back into the latter part of the eighteenth century, identifies the Longford "Seasons" as these pictures bequeathed by Wotton to his friend. The small size and delicate finish of these paintings seem, however, to point conclusively to their being the work of a Dutch copyist. In this respect it is interesting to note that the Archduke Leopold "appointed [the younger] Teniers his principal painter, and gave him the superintendence of his gallery, which contained . . . many . . . pictures . . . purchased from the collection of King Charles I. . . . Teniers painted small copies of the principal pictures . . . in which he imitated the particular style of each master so successfully, that he was called the Proteus of painting. These imitations he caused to be

¹ *Vite degli . . . Pittori Veneti*, second edition, Padua, 1837, II, p. 146.

² Somerset House, Coventry, folio 8.



39

GASTON, DUKE OF ORLEANS

ANTHONY VAN DYCK

Canvas. 81 in. by 44 in.



engraved and published . . . at Brussels in 1660. . . . Most of the pictures were removed from Brussels to Vienna."¹ The Bassano originals are not now to be found at Vienna, and the Teniers copies were not among the 117 examples formerly at Blenheim. From the engravings in *Le Théâtre des Peintures de David Teniers* (Brussels, 1660), the work referred to above, the Brussels series seems to have differed from the Longford and other examples in the introduction in the background of each picture of subjects from sacred history;² in the "Spring" are Adam and Eve expelled from Paradise, in "Summer," the sacrifice of Isaac, in "Autumn," Moses receiving the Tables of the Law, and in "Winter," Christ bearing his Cross. The Longford series differs from those mentioned above in the windmill, which is a conspicuous feature in the "Summer" landscape. It is, therefore, not improbable that these pictures are the identical copies bought in Venice by Sir Henry Wotton, and that they were executed by one of the numerous Dutch painters who worked in Italy at the beginning of the seventeenth century.

Bought: 2nd May, 1771, by the first Earl, £34 13s.

Engraved: There is an undated set of engravings of Bassano's "Four Seasons" by Sadeler. The Brussels set was engraved (reversed) by Ossenbeck in *Le Théâtre des Peintures de David Teniers* (Brussels, 1660). Reversed versions of Sadeler's prints of the "Autumn" and "Winter" are in the British Museum Print Room, which also possesses a mezzotint (reversed), by J. Smith, of the milking group in the "Spring."

39. GASTON, DUKE OF ORLEANS (1608-1660).

ANTHONY VAN DYCK (1599-1641).

Canvas. 81 in. by 44 in.

FULL-LENGTH, standing; nearly full face, with long dark hair, right hand by his side holding a baton, left arm resting on a helmet on a yellow-covered table. Right background a yellow curtain. He wears a buff coat with open sleeves lined with pink, a white shirt with lace cuffs turned back, broad lace collar fitting to the chin and spreading to the shoulders over a cuirass, white and gold sash round his waist, crimson breeches richly embroidered in silver, high boots. The Order of the Saint Esprit is suspended on a blue ribbon round his neck, and a sword hangs by his left side in a baldric which crosses the cuirass.

GASTON JEAN BAPTISTE, Duke of Orleans, second son of Henry IV and Marie de Médicis.³ Born at Fontainebleau, 25th April, 1608; married: (1) in 1626, Marie de Bourbon, daughter and heiress of Henri, Duke of Montpensier, who died in 1627, leaving an immense fortune to her husband; (2) in 1632, Margaret, sister of Charles III, Duke of Lorraine. Gaston d'Orléans was an inveterate opponent of Richelieu, and alternately opposed and sided with his successor, Mazarin. After

¹ Scharf, *Blenheim Catalogue*, 1862.

² The Milan set contains these small figures.

³ See *Ante*, No. 12.

the wars of the Fronde he retired to Blois, where he gave himself up to botany and devout practices, and died, aged 52, 2nd February, 1660.

Considerable confusion exists in the biographies of Van Dyck as to this picture, owing to the fact that at the Hope sale (June, 1816) a replica of it was bought by Lord Yarmouth for the Prince Regent for £409 10s.¹ This replica was hung at Carlton House. It was exhibited at the British Gallery in 1826 and 1827, but in 1829 it was given by George IV to the Duke of Orleans (afterwards King of the French), and it now forms No. 125 of the Musée Condé at Chantilly. Smith² describes it as being in the English Royal Collection, and mentions the Longford picture as a duplicate. Probably basing his information on Smith's book, M. Guiffrey³ says that Van Dyck painted Gaston in 1631, and again in 1634, mentioning portraits of the Duke in the possession of Queen Victoria, Lord Folkestone, the Earl of Radnor, and a "grisaille" in the Collection of the Earl of Buccleuch. In the *Art Journal*⁴ for 1897, M. Guiffrey's statement is accepted, and the second portrait is described as a half-length at Windsor Castle. The error has also found its way into Cust's *Anthony Van Dyck*,⁵ where the second picture is located at Buckingham Palace. The mistake has arisen owing to the Chantilly picture, described⁶ by M. Guiffrey as "la faible copie d'une toile de Van Dyck," not having been identified with the picture acquired by the Prince Regent.⁷

It seems, therefore, clear that Van Dyck only painted the Duke once, viz., in 1631, when Gaston accompanied his mother, Marie de Médicis, to Antwerp. The portrait must have been sent to England as soon as it was finished, for on 8th August, 1632, a Privy Seal Warrant⁸ was issued by Charles I for the payment to the painter for "Our owne royall portrature, Monsieur the french Kings brother, the Arch Dutchesse at length," of "25 *li.* a piece." The portrait of Gaston does not seem to have remained long in the Royal Collection, for it is not mentioned in either Vanderdoort's Catalogue (1639), or in the Inventories of the King's property as sold by the Commonwealth Commissioners, nor is it in the catalogue of James II's pictures. The "grisaille," head and shoulders, belonging to the Duke of Buccleuch, is evidently the drawing from the Longford picture, executed for reproduction in the first series of Van Dyck's *Iconographie*.

When acquired: Doubtful; possibly from Lord Coleraine in 1717 (see *ante*, No. 24).

Exhibited: Burlington House (Old Masters), 1904, No. 85.

Engraved: *Art Journal*, 1897, p. 302. From the head and shoulders are derived a number of early prints, some of which are without the baldric. The principal are: (1) By L. Vorsterman (in the *Iconographie*); (2) by P. van Lompel, drawn by P. Soutman (in an ornamental

¹ Redford, *Art Sales*, I, p. 117, II, p. 340.

² *C. R.*, III, 1831, p. 69.

³ *Antoine Van Dyck*, Paris, 1882, pp. 148, 273.

⁴ P. 300.

⁵ Pp. 91, 255.

⁶ *Op. cit.*, p. 273, note.

⁷ See also M. Gruyer's *Catalogue des Peintures* of the Musée Condé, 1899, p. 157.

⁸ Quoted by Cust, *op. cit.*, p. 99.

border); (3) by P. de Jode (with the curtain to the right); (4) by B. Monconnet (curtain to the left, view of a battle in the background, right); (5) by Gaillard (reversed). Van Dyck's name is given with all these except (3).

40. CATHERINE WOTTON, COUNTESS OF CHESTERFIELD
(1609-1667). ANTHONY VAN DYCK (1599-1641).

Canvas. 85 in. by 50½ in.

FULL-LENGTH, standing, three-quarter face, looking right. White satin dress over blue petticoat; right hand hanging over a rock with wild foliage, left hand holding dress. Pearl necklace, brooch with large pendent pearl, jewelled girdle and four jewelled brooches to each sleeve. Trees in background (left). Old painted inscriptions: (centre) "Daughter of Thomas Lord Wotton Countess of Chesterfeild, about 1636"; (left corner) "p S^r Ant: Vandike."

CATHERINE, born 1609, eldest daughter and co-heiress of Thomas, second Baron Wotton of Wotton (1588-1630), and Mary Throckmorton (1591-1658), his wife. Married, 4th December, 1628, Henry, Lord Stanhope, son of the first Earl of Chesterfield, who died 29th November, 1634, during his father's lifetime, leaving her with three children, viz.: a son, Philip, afterwards second Earl of Chesterfield, and two daughters: Mary, who died unmarried in 1664, and Catherine, married William, Lord Allington, and died (*s.p.*) November, 1662. On the birth of Charles I's eldest daughter, Mary (4th November, 1631), she was committed to the care of Lady Stanhope, who accompanied the Princess to the Netherlands on her marriage (1642) to the Prince of Orange. Lady Stanhope married (2) Jan van den Kerckhoven, who died at Sassenheim, 7th March, 1660. By him she had a son and a daughter, the former of whom was created, in 1650, Baron Wotton of Wotton, and, in 1677, Earl of Bellomont in Ireland. On the birth of Mary of Orange's son William (afterwards William III of England), he was entrusted to Lady Stanhope's care. On 29th May, 1661, Charles II created her Countess of Chesterfield in her own right, in recognition of her services to the royalist cause. She married (3) Daniel O'Neill, Gentleman of the Bedchamber and Postmaster-General of England, Scotland, and Ireland; he died in 1663. Her later years were spent with her son Philip, Lord Chesterfield, who thus relates her death:¹ "I lived at Belsize with my mother, who . . . became dropsicall, languished, and at last (without any paine) died, having perfectly her senses to the last moment. Shee told me just before she died, that nobody could dye with less paine then shee had; but, that shee found a terrible and unusuall melancholy and oppression upon her, which shee knew was death, and that shee felt a circle about her hart, which grew less; and, when that came to close, her breath would be gone." Her death took place on 9th April, 1667, and she was buried at Bocton Malherbe, an estate she had inherited from her father.

¹ *Letters of Philip, second Earl of Chesterfield*, London, 1829, p. 33.

This portrait is said to have been painted about 1636, and, according to Granger,¹ Van Dyck, though he was in love with Lady Stanhope, was "so ungallant, as to dispute with her about the price of the picture." Either this, or an oval portrait of the same lady in a crimson dress, which was formerly at Blenheim, is evidently the picture which is alluded to in the following letter from Charles I to Colonel Whaley, written from Hampton Court on 11th November, 1647.² "Colonel *Whaley*; I have been so Civilly used by you and Major *Huntington*, that I cannot but by this parting farewell acknowledge it under My hand; as also to desire the continuance of your courtesie, by your protecting of My Householdstuffe and moveables of all sorts, which I leave behind Me in this House, that they be neither spoiled or imbezled: only there are three pictures here which are not mine, that I desire you to restore; to wit, my Wives picture in blew, sitting in a Chair, you must send to Mrs. *Kirk*, My eldest Daughters Picture copied by *Belcam*, to the Countess of Anglesey; and Lady Stannops Picture to *Cary Rawley*."³ That Colonel Whaley duly executed the King's commission is proved by the absence of any portrait of Lady Stanhope from the Inventory of the Commonwealth Commissioners. The portrait at a later date was in the Collection of the last Duke of Wharton, which was bought by Sir Robert Walpole. "There were twelve whole lengths . . . he paid an hundred pounds each for the whole lengths. . . . Most of them were carried to Houghton; but some not suiting the places, were brought back, and sold for a trifle after the death of"⁴ Sir Robert. Among them was "Lady Chesterfield, in white." It may be noted that inscriptions in precisely the same form as that upon this picture are found on some of the full-length portraits by Van Dyck now in the Hermitage Gallery at St. Petersburg, which were bought from the Houghton Collection in 1779 by the Empress Catherine. There is a replica (half length) of this picture at Bretby Park, Repton, belonging to the Earl of Carnarvon.

Bought: Probably about 1772, by the first Earl, from the Houghton Collection.

Exhibited: Burlington House (Old Masters), 1876, No. 106.

Engraved: As "Anne, Countess of Chesterfield," by P. v. Gunst, Amsterdam.

41. LUDOVIC STUART, SECOND DUKE OF LENNOX AND FIRST DUKE OF RICHMOND (1574-1624).

DANIEL MYTENS THE ELDER (1590?-1656?).

Canvas. 84½ in. by 50¾ in.

FULL-LENGTH, standing, turned towards the right, looking at the spectator, white embroidered cap on head, full brown beard and moustache, concealing the mouth. Right hand on his side,

¹ *Biographical History of England*, 1824, V, p. 367.

² *Reliquiae Sacrae Carolinae*, Hague [1649], I, p. 224.

³ *I.e.*, Carew Raleigh, first cousin once removed to Lady Stanhope.

⁴ Horace Walpole, *Anecdotes of Painting*, ed. Wornum, 1888, I, p. 322.



41

LUDOVIC STUART, SECOND DUKE OF LENNOX
AND FIRST DUKE OF RICHMOND

DANIEL MYTENS THE ELDER

Canvas. 84½ in. by 50¾ in.



left hand holding a white willow wand of office. Dark brown robes, ribbon of the Garter and Order of the Garter on left leg. White (or pale yellow) shoes with red rosettes and heels. In the background, seen through an open window to the right, a landscape with distant view of trees and water beneath a cloudless sky. Lower down a table covered with an embroidered cloth, on which is a round-topped cap with a metal base, almost completely hidden by the lace cuff of the left arm.

LUDOVIC STUART, eldest son of Esmé, first Duke of Lennox, and his wife, Catherine de Balsac d'Entragues. Born 29th September, 1574; married (1) Sophia, third daughter of William Ruthven, Earl of Gowrie; (2) Jane, widow of the Hon. R. Montgomerie and daughter of Sir Matthew Campbell, of London; (3) Frances, daughter of Thomas Howard, first Viscount Howard, of Burden, and widow of Edward Seymour, Earl of Hertford. Ludovic Stuart was naturalized as an Englishman in June, 1603, after the accession of James I, and made a Gentleman of the Bedchamber and Privy Councillor. In 1604-5 he was Ambassador in Paris; on 21st July, 1607, High Commissioner to the Scottish Parliament; on 6th October, 1613, created Baron Settrington and Earl of Richmond; in 1614 Deputy Earl Marshal; in November, 1616, Steward of the Household; and in 1623 Earl of Newcastle-upon-Tyne and Duke of Richmond. He died (without issue) suddenly in his lodgings at Whitehall, 16th February, 1623-4, and James I testified to the regard in which he was held by postponing the opening of Parliament in consequence of his death. He was buried in Westminster Abbey, 19th April, 1624.¹

This picture was formerly called "Sir Francis Walsingham" and ascribed to Paul van Somer. But Mr. Law has shown conclusively² that the replica of it formerly at Hampton Court (now at St. James's Palace) was painted by Daniel Mytens for James I. In Vanderdoort's catalogue of Charles I's Collection it is described as "No. 28. Item. The picture of the late deceased Duke of Richmond at length, in a tawny suit, and in a carved gilded frame. 7.3 x 4.6." It is also assigned to Mytens in the Inventory of the Commonwealth Commissioners and in James II's catalogue. The mistaken ascription probably arose owing to a third version of the picture being engraved in Lodge's *Portraits*³ as the work of van Somer. This version is described by Lodge as belonging to the Duke of Richmond, but no such picture is now in the possession of the present holder of the title, and there can be but little doubt that the portrait engraved by Lodge is the same as a similar picture now at Petworth. As to the history of this version, the following interesting note, in the handwriting of the second Earl of Radnor, dated 29th June, 1789, is preserved at Longford Castle: "Lady Egremont told me that the portrait at Petworth, resembling what I have, was bought—as that of Ludovick, D. of Richmond—at the sale of pictures at Easton Neston [Lord Leominster's], where there was a Display made by way of shewing the connexion

¹ *Dictionary of National Biography*.

² *Hampton Court Catalogue*, 1898, No. 155.

³ III, 1828.

with the Portraits sold. The History of the Picture in question was as follows—The said Duke's niece [great niece], Lady Catherine Stuart, sister of Charles D. of Richmond was wife of [Henry] O'Brien, Lord Strackan. Lady Leominster was widow of Donogh O'Brien, Lord Thomond. Lady Leominster's Daughter in law, Lady Pomfret, sold the pictures." In both the Hampton Court and Petworth versions, the background is slightly different, a ducal coronet being painted conspicuously on the table to the right. Mr. Law¹ points out that this is further evidence that the painting could not be the work of van Somer, for the dukedom was only created in 1623, and van Somer was buried in St. Martin-in-the-Fields, London, in 1621. The absence of the ducal coronet from the Longford picture points to its being earlier than the other two versions.

There is another portrait of the Duke of Richmond, a full length, wearing the Garter robes, with a plumed hat in his right hand. This picture is in the Collection of the Earl of Darnley, at Cobham Hall. It was painted by van Somer, and engraved by J. Barra in 1624.

When acquired: Doubtful, but before 1789.

42. MARTHA CRANFIELD, COUNTESS OF MONMOUTH (1601-1677).

ANTHONY VAN DYCK (1599-1641).

Canvas. 85½ in. by 50 in.

FULL-LENGTH, standing against a tree, three-quarter face to the right, looking at the spectator, hands crossed in front, red roses in left hand. Amber satin gown, blue bow and sash, festoon of pearls and pearl necklace and earrings. In the right background a green curtain; (left) a rose bush, behind which is an orange tree in a stone vase. Lighted from the right.

MARTHA, eldest daughter of Sir Lionel Cranfield (afterwards Earl of Middlesex, Lord Treasurer of England) and his wife, Elizabeth, daughter of Richard Shepherd, of London. Baptized at St. Michael Bassishaw, 12th July, 1601; married in 1620 to Henry Carey, second Earl of Monmouth (1596-1661), by whom she was the mother of Lionel (killed at Marston Moor, 1644); Henry, who died in 1649 (leaving one son, Henry, who died in 1653, when the title became extinct); Anne (married James Hamilton, Earl of Clanbrasil); Martha (married John, Earl of Desmond); and six other daughters. Lady Monmouth died at St. James's Square, 16th April, 1677. By her will² she desired to be buried in the tomb of her husband in the Parish Church of Rickmansworth.³ There is no record of her burial there, and the tomb was destroyed at the "restoration" of the church in 1803, though a memorial tablet and other parts of it still remain.⁴

¹ *Hampton Court Catalogue.*

² P. C. C. Hall, 65.

³ Close to Moor Park, the seat of the Earls of Monmouth.

⁴ Chauncy, *Antiquities of Hertfordshire*, 1700, pp. 479, 481. Cussans, *Hertfordshire, Hundred of Cashio*, 1881, p. 151, etc.



42

MARTHA CRANFIELD, COUNTESS OF
MONMOUTH

ANTHONY VAN DYCK

Canvas, 85½ in. by 50 in.



Lady Elizabeth Spelman (daughter of Martha, Lady Clanbrasil) by her will, dated 2nd November, 1745,¹ bequeathed a half-length portrait of Martha, Countess of Monmouth, to Lord Clanbrasil, and a portrait of the same lady, when a child, to the Earl of Orrery. There is also a fine full-length of her by D. Mytens, in a quaint and formal costume of the time of Charles I, at Knole.

"One of the best and purest of Van Dyck's productions—a dream of beauty. Remarkable for the mellow tone of the grey middle tints, blended with the rich colour of the satin. The green curtain is painted with the greatest facility and it is altogether one of the painter's finest works."²

"This full-length by Van Dyck is chiefly remarkable for the charming harmony made by the amber dress with the green curtains and the pale blue of the sash. It is such as few but Van Dyck himself could have attempted with success."³

Bought: By the first Earl, about 1773.

Exhibited: Royal Academy (Old Masters), 1876, No. 110.

43. HEAD OF A WARRIOR. ABRAHAM VAN DIEPENBEECK (1596-1675).

Panel. 17 in. by 10 $\frac{3}{8}$ in.

HEAD and shoulders, life size, nearly full face, turned to the right, looking to the left. Full beard and moustache and reddish-brown curly hair. Silver and gold armour.

THIS picture has been hitherto known as a portrait of Fernando Alvarez de Toledo (1508-1582), Duke of Alva, but a comparison with the portraits of Alva in the Rijks Museum, Amsterdam, the Museum at Brussels, and the Collections of H.M. King Edward VII and of the Duke of Alva⁴ prove that it cannot possibly represent the notorious Governor of the Netherlands; moreover, Diepenbeeck was not born until fourteen years after Alva's death. The picture is probably not a portrait, but a study for some larger work.

When acquired: Unknown; the picture was in the London house of the Earls of Radnor in Grosvenor Street before 1820.

44. PORTRAIT OF THE PAINTER.

CORNELIS JANSSENS VAN CEULEN (1593-1664?).

Panel. 11 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in.

THREE-QUARTER face turned to the left, looking out of the picture. Small black cap, black doublet with high collar, small white frill round the neck.

¹ Nichols, *Herald and Genealogist*, IV, p. 142.

² G. S.

³ C. P., *Art Journal*, 1897, p. 302.

⁴ The three last-mentioned portraits were shown at the Exhibition of the Golden Fleece at Bruges, in 1907 (*Catalogue*, Nos. 106-108). A larger version of the Windsor picture was, at the same exhibition, attributed to Dosso Dossi; the subject was unidentified (No. 160, lent by Mr. Charles Davis).

CORNELIS JANSSENS VAN CEULEN, known in England as Cornelius Janson or Jonson, was probably born in London in 1593. According to some Dutch authorities he was a native of Amsterdam, but he is probably the Cornelis Jansz, son of Cornelis, who was baptized at the Dutch church in Austin Friars on 14th October, 1593,¹ which would agree (except as to the date) with the statement of Sandrart that he was born in London, where his parents had fled from the Southern Netherlands. From 1618 to 1643 he was one of the most fashionable portrait-painters of the day, living first at Blackfriars, and from 1636 to 1640 at Bridge, near Canterbury, with Sir Arnold Braems, a Dutch merchant. On the arrival of Van Dyck in England, Janssens was overshadowed by the great painter and in 1643 he went to Middleburg, and in 1646 to Amsterdam, where he was still living in 1662. He was dead in 1664, when his widow is mentioned as living at Utrecht. He married, in 1622, at the Dutch church in Austin Friars, Elizabeth Beke, of Colchester, by whom he left a son of the same name as himself, who was also a portrait-painter. There is some difficulty in identifying this picture as a portrait of Janssens, for it does not agree with the engraving of him (from a picture by himself) in Van Bie's *Gulden Cabinet* (1661), in which he is represented with long fair hair. On the other hand the Longford portrait is very like a picture in the Collection of the Duke of Beaufort, at Badminton, which is traditionally said to represent Janssens.

"Animatedly conceived, clear in colour, and soft in touch."²

When acquired: Doubtful.

45. GROUP OF BOYS, IN CHIAROSCURO. CORNELIS SCHUT (1597-1655).

Panel. 7½ in. by 10¾ in.

A GROUP of five children, on clouds, looking downwards; three with wings, as Cupids.

When acquired: Doubtful; in catalogue, circa 1760.

46. GROUP OF GIRLS, IN CHIAROSCURO. CORNELIS SCHUT (1597-1655).

Panel. 7½ in. by 10¾ in.

A GROUP of five children, seated on clouds, three with light scarves. Right arms uplifted, looking upwards.

When acquired: Doubtful; in catalogue, circa 1760.

¹ *D. N. B.*, XXIX, p. 249.

² Waagen, *Galleries and Cabinets*, 1857, p. 356.



47

FREDERICK HENRY, PRINCE OF ORANGE,
STADHOLDER OF THE NETHERLANDS

JAN ANTHONISZ VAN RAVESTEYN

Panel. 23 in. by 17 in.



47. FREDERICK HENRY, PRINCE OF ORANGE (1584-1647), STADHOLDER OF THE NETHERLANDS.

JAN ANTHONISZ VAN RAVESTEYN (1572?-1657).

Panel. 23 in. by 17 in.

HEAD and shoulders, nearly full face, turned to the right, looking at the spectator, hair brushed back, pointed beard and moustache. He wears a full ruff trimmed with lace, black armour, with gold studs and a bright orange sash over the right shoulder.

FREDERICK HENRY, youngest son of William I ("The Silent") by his fourth wife, Louise de Coligny. Born at Delft, 29th January, 1584; succeeded his brother Maurice as Stadholder in 1625, in which year he married Amalia, daughter of John Albert of Solms-Braunfels; Knight of the Garter in 1627. Died at the Hague, 14th March, 1647.

This picture seems to be copied from the three-quarter length by Miereveld preserved in the Town Hall at Delft. From the absence of the Garter, the portrait must have been painted before 1627. A replica hangs in the Mediaeval Room at the British Museum, to which it was presented in 1782 by Lord Frederick Campbell, and there are also copies at Leyden (Municipal Museum), Delft (William of Orange Museum), and the Hague.

When acquired: Unknown.

48. ST. JOHN THE BAPTIST.

GIOVANNI FRANCESCO ROMANELLI (1610?-1662).

Copper. Round, 9 in. in diameter.

A ROCKY landscape with blue mountains in the distance (left). In the right centre a group of five figures. St. John, holding a reed cross, points to the Saviour, who is seen advancing in the left middle distance. In the foreground a stream and trees.

Bought: By the first Viscount, at Bragge's sale, 28th February, 1743, as the work of P. F. Mola, £1 1s.

49. STROLLING PLAYERS (No. 1).

JACQUES CALLOT (?) (1592-1635).

Panel. 6 in. by 9½ in.

IN the foreground a procession of players with horses and a wagon, going to the left. In the background a distant landscape to the left with a church spire and a river; (right) trees and a house with a tower.

THERE is no evidence that Jacques Callot painted any pictures: those bearing his

name are generally adaptations from his prints. No etching nor print either of this picture or of No. 52 is described in E. Meaume's work on Callot.

Bought: By the first Viscount, at Bragge's sale, 28th February, 1743 (with No. 52), £7 12s. 6d.

50. RUBENS(?) ON THE HORSE GIVEN BY HIM TO VAN DYCK.

ANTHONY VAN DYCK (1599-1641).

Canvas. 47 $\frac{3}{4}$ in. by 42 in.

AN unfinished sketch of an equestrian figure on a prancing white-and-grey horse, looking left. The rider wears a buff-and-grey doublet and a slouch hat with a long white feather; a sword by his side. His right hand, holding a whip, is raised. In the background (left) a town, and (right) trees; cloudy sky. The horse is the only part of the picture which is finished.

WHEN Van Dyck left Rubens's studio in 1621, he showed his regard for his master by presenting him with three of his best pictures: a portrait of Rubens's wife, an "Ecce Homo," and a "Betrayal of Christ." "Rubens, de son côté, pour ne pas demeurer de reste avec son élève, lui offrait un cheval blanc sur lequel le voyageur se mettrait en route pour l'Italie." This horse has been recognized in the animal ridden by St. Martin, in the picture (finished June, 1621) by Van Dyck in the Parish Church at Saventheim, near Brussels, another version of which is at Windsor Castle. The same animal may possibly be also the original of the pictures in the Dulwich Gallery and in the Collection of Sir C. H. Hubert Parry, Bart., at Highnam Court, Gloucestershire. There is a smaller version of the Longford picture (wrongly ascribed to Velazquez) in the National Gallery at Budapest; in this the horseman wears no hat and the background represents a battlefield. The figure also occurs in a picture at Berlin (Kaiser Friedrich Museum, No. 797) formerly attributed to Rubens, a sketch of which is in Buckingham Palace. The Berlin picture is assigned to an unknown Flemish painter about 1615.

"This is the superb portrait-sketch by Van Dyck of a dapple-grey horse and its rider. . . . All the pains have been lavished on the magnificent charger; the rider is a mere sketch, the personage presented in which it would, under the circumstances, be hazardous to identify with Rubens or any other individual."¹ The history of the picture cannot be traced further back than 1780, when it was bought by J. Bertels at Clayton and Parys' sale.² It is mentioned by Horace Walpole³ as "painted before Vandyck went into Italy," and by J. Smith,⁴ but is not noticed by Guiffrey or Cust.

Bought: By the second Earl, 29th March, 1780, £95 11s.

Exhibited: Burlington House (Old Masters), 1873, No. 110.

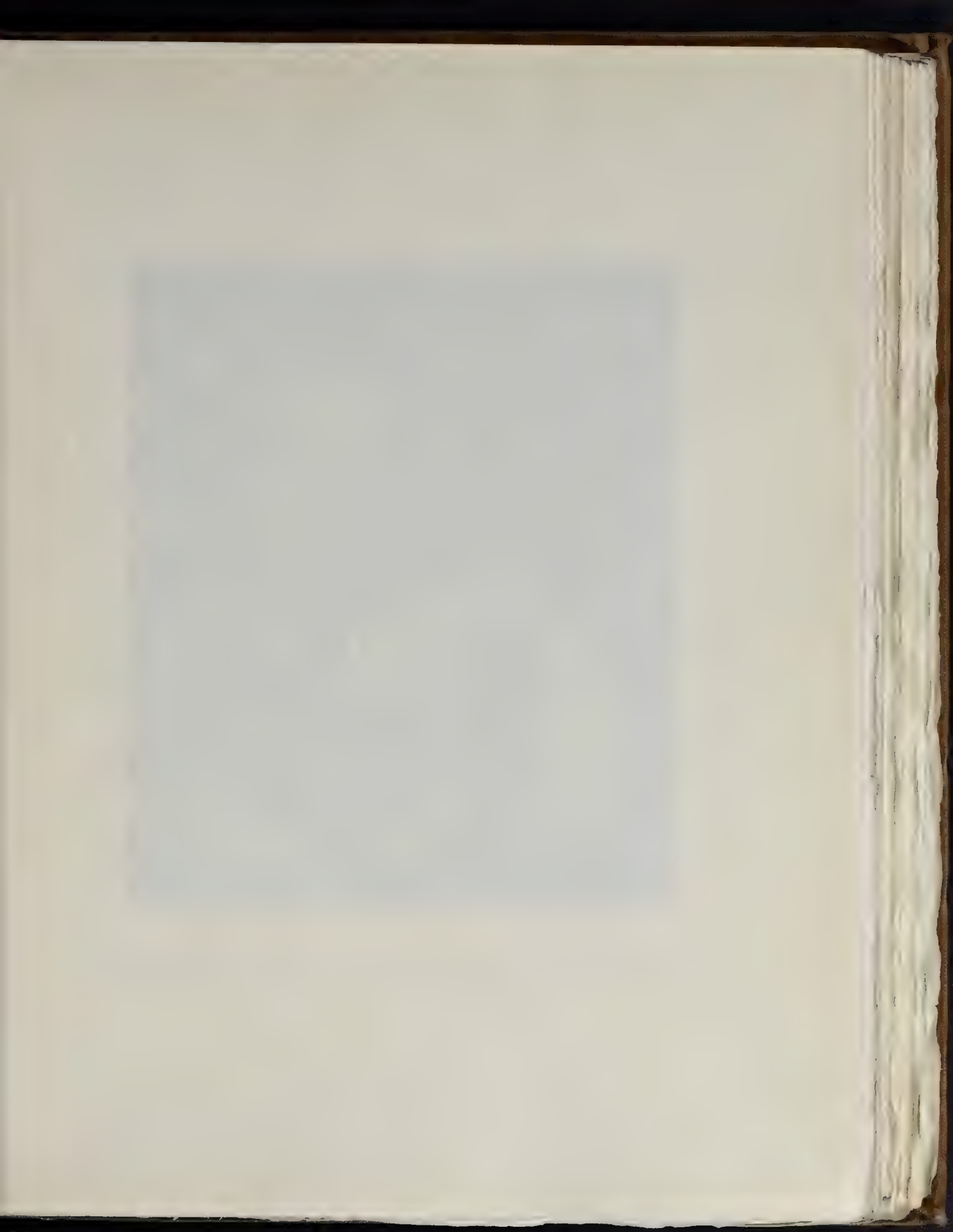
Engraved: *Art Journal*, 1897, p. 299.

¹ C. P., *Art Journal*, 1897, p. 299.

² *Anecdotes*, ed. Wornum, 1888, I, p. 331 n.

³ Redford, *Art Sales*.

⁴ *C. R.*, III, p. 12.



50

RUBENS(?) ON THE HORSE GIVEN BY HIM TO
VAN DYCK

ANTHONY VAN DYCK

Canvas. 47 $\frac{3}{4}$ in. by 42 in.





53

PHILIP WILLIAM, PRINCE OF ORANGE

CORNELIS DE MAN, AFTER MIERVELD

Panel. 23 in. by 17½ in.



51. THE WALK TO EMMAUS.

GIOVANNI FRANCESCO ROMANELLI (1610?-1662).

Copper. Round, 9 in. in diameter.

IN the foreground Christ, in a blue robe over violet, a halo round his head, between the two disciples; one (on the right) in yellow, with a red cap, the other (on the left) carrying a stick over his right shoulder. Blue distant landscape with hills to the left, water and buildings.

Bought: By the first Viscount, at Bragge's sale, 28th February, 1743, when it was attributed to P. F. Mola, £1 1s.

52. STROLLING PLAYERS (No. 2).

JACQUES CALLOT (?) (1592-1635).

Panel. 6 in. by 9½ in.

IN the foreground to the right a group of players playing cards under a tree, on the left others enter a farmyard through an arch. In the background (left) a barn, (right) figures on horse-back and on foot.

Bought: By the first Viscount, at Bragge's sale, 28th February, 1743 (with No. 49), £7 12s. 6d.

53. PHILIP WILLIAM, PRINCE OF ORANGE (1554-1618).

CORNELIS DE MAN (1621-1706), AFTER MIEREVELD.

Panel. 23 in. by 17½ in.

HEAD and shoulders, nearly full face, turned to the right, looking out of the picture. Square falling lace collar, embroidered doublet, the Order of the Golden Fleece on a gold chain.

PHILIP WILLIAM, eldest son of William I ("The Silent") and his first wife, Anne of Egmont, Countess of Buren. Born at Buren, 19th December, 1554; while he was at the University of Louvain, and still a boy, he was seized by a company of Spanish soldiers and carried off to Spain. Here he was brought up as a Catholic, and remained, more or less in captivity, until the Archduke Albert brought him back to the Netherlands in 1595; married, 1606, Eleanor of Bourbon-Condé (1587-1619); died at Brussels, without issue, 22nd February, 1618. This picture is a copy of the head and shoulders of the three-quarter-length portrait of Prince Philip William by Miereveld, preserved in the Town Hall of Delft.

When acquired: Unknown.

Engraved: By Crispiaen van den Queborn.

54. HOLY FAMILY. AFTER ANDREA D'AGNOLO DI FRANCESCO, CALLED
ANDREA DEL SARTO (1487-1531).

Panel. 35 in. by 28½ in.

THE Blessed Virgin seated, in a crimson robe, showing the yellow sleeves of an under garment, with a violet mantle, crimson coif, and violet veil. Her left arm is round the Infant Saviour, who stands at her right side, a halo round His head, His left arm raised upwards to His mother's shoulder; (left) St. John the Baptist, holding a reed cross, and two other children. Background (right) landscape with trees.

THIS picture is one of the numerous versions of the Holy Family by Andrea del Sarto, the original of which is now in the Wallace Collection (No. 9); other repetitions and copies are in the Prado, Madrid (Nos. 384 and 390), at Munich (*Alte Pinakothek*, No. 1072), Wilton House, and in the Collection of Lieut.-Col. H. M. L. Hutchison at Exeter. Crowe and Cavalcaselle¹ suggest that the Longford picture, like that at Munich, is by Domenico Puligo.

Bought: By the second Earl, at W. Walsh Porter's first sale, 25th March, 1803, £199 10s.

55. FREDERICK V, ELECTOR PALATINE AND KING OF BOHEMIA
(1596-1632). MICHEL JANSZ VAN MIEREVELD (1567-1641).

Panel. 37 in. by 22 in.

HEAD and shoulders, black armour with gold studs, orange and gold scarf over right shoulder, broad square collar of fine lace, hair over forehead, pointed beard and turned up moustaches.

FREDERICK V, Elector Palatine, the "Winter King" of Bohemia, son of Frederick IV and Louise Juliane, daughter of William I of Orange by his third wife, Charlotte de Bourbon. Born at Amberg, 16th August, 1596; succeeded his father in 1610; came to England in 1612, and created a Knight of the Garter; married Elizabeth, daughter of James I and Anne of Denmark, in February, 1613; returned to Heidelberg in June, 1613; in 1619 he was elected King of Bohemia by the Protestant party. Frederick and Elizabeth were crowned at Prague in November, 1619, but they reigned barely a year, Frederick's troops being defeated before Prague by the Imperialists under Tilly, on 8th November, 1620. The King and Queen fled in haste, eventually taking refuge at the Hague, which they reached in April, 1621. By the Diet of Ratisbon (1622-3) Frederick was deposed from the Electorship. The rest of his life was chiefly spent at the Hague and at Rhenen. In 1632 he followed the victorious army of Gustavus Adolphus, hoping to recover his possessions, but he died of fever at Mainz. He was buried

¹ *History of Painting in North Italy*, 1866, III, p. 586.



55

FREDERICK V. ELECTOR PALATINE AND KING
OF BOHEMIA

MICHEL JANSZ VAN MIERVELD

Panel. 37 in. by 22 in.





56

FREDERICK HENRY, PRINCE OF ORANGE,
STADHOLDER OF THE NETHERLANDS

MICHEL JANSZ VAN MIEREVELD

Panel. 25 in. by 20 in.



with his ancestors at Heidelberg, 16th August, 1632. Frederick and Elizabeth had thirteen children, the best known of whom in England were Prince Rupert and the youngest daughter, Sophia, afterwards Electress of Hanover, and mother of George I, through whom the present royal family has inherited the crown.

There are many extant prints of Frederick, differing considerably in appearance owing to most of them having been taken when he was a very young man with no hair on his face. A satirical poster which appeared in Prague after his flight advertises the loss of a young king of dark complexion, with a slight squint, and youthful down on his face.¹ This picture was, therefore, evidently painted at a later date. The absence of the insignia of the Garter is accounted for by the fact that these were lost in the flight from Prague.² This portrait has been formerly described as a portrait of William V, Landgrave of Hesse-Cassel.

When acquired: Unknown; was in Grosvenor Street before 1820.

56. FREDERICK HENRY, PRINCE OF ORANGE, STADHOLDER OF THE NETHERLANDS. MICHEL JANSZ VAN MIEREVELD (1567-1641).

Panel. 25 in. by 20 in.

HEAD and shoulders, nearly full face to the right, looking out of the picture. Black armour with gold studs, embroidered scarf of orange with gold lace over right shoulder, full ruff, trimmed with fine lace. Hair brushed back from the forehead, pointed beard and turned-up moustaches. The end of the tie of a love-lock³ hangs over the left side of the ruff.

THIS is an earlier portrait of Prince Frederick Henry than No. 47.

When acquired: Unknown.

57. THE EMPEROR CHARLES V (1500-1558).

ANTONIO MORO (ANTONIS MOR) (1512?-1577?).

Panel. 24 in. by 17½ in.

HEAD, life size, three-quarter face to the right, looking out of the picture. Black armour, highly ornamented with gold, chain and Order of the Golden Fleece, red sash over left shoulder, white collar. Inscribed (top left corner): "Carolus V Imperator."

CHARLES V, son of the Archduke Philip and Joanna, second daughter of Ferdinand the Catholic of Arragon and Isabella of Castile. Born at Ghent, 24th February,

¹ A. de Noris, *Guerre di Germania*, Venice, 1633, p. 159.

² Mrs. Everett Green, *Lives of the Princesses of England*, V, p. 346.

³ The fashion of love-locks first came into England from France in the reign of Elizabeth. Early in the reign of Charles I a new form of them, as shown in this portrait, appeared in England, where they caused a great sensation and were attacked by Prynne in his *Unloveliness of Lovelocks*, 1628, and by Hall in his *Loathsomenesse of Long Hair*, 1654.

1500; baptized at St. Bavon, 7th March, when he was carried to church by Margaret Tudor, Duchess of Burgundy (sister of Edward IV). His father died in 1506, his grandfather Ferdinand in 1516, and his grandfather the Emperor Maximilian I in 1519. He succeeded to the Spanish kingdoms instead of his mother, Joanna, who was insane (died 1555), and in 1519 was elected Emperor at Frankfort; presided at the Diet of Worms in 1521; visited England in 1520, and again in 1522, when he was installed a Knight of the Garter by his uncle, Henry VIII, at Windsor. After being engaged successively to Claude, daughter of Louis XII, Renée, daughter of Francis I, and Mary Tudor, daughter of Henry VIII, he married, 11th March, 1526, at Seville, Isabella, daughter of Emanuel, King of Portugal, by whom he was the father of Philip II, King of Spain, two sons who died young, Mary (married the Emperor Maximilian II), and Joanna (married Juan, Infante of Portugal). Crowned Emperor at Bologna by Clement VII, February, 1530; in 1535 he took Tunis and liberated some 20,000 Christian captives; abdicated in 1555 and 1556; and on 3rd February, 1557, entered the monastery of Yuste, in Estremadura, where he died, 21st September, 1558. He was described by Nicolo Tiepolo, the Venetian Ambassador, as "un imperatore che da Carlo Magno in qua non ha la cristianida avuto considerata bene ogni qualita sua, il maggiore."¹

When acquired: Unknown; mentioned in a Longford catalogue of 1814.

58. CHARLES LOUIS, ELECTOR PALATINE (1617-1681).

CORNELIS JANSSENS VAN CEULEN (1593-1664?).

Panel. 17 $\frac{3}{4}$ in. by 15 in.

HEAD and shoulders, slightly to the right, brown eyes, long dark brown hair, slight turned up moustache, hair on under lip. Buff coat over armour with breastplate, above which spreads a broad falling collar edged with delicately-painted lace.

CHARLES LOUIS, son of Frederick V,² Elector Palatine and King of Bohemia and of Elizabeth, daughter of James I of England, was born 22nd December, 1617. He was educated at the University of Leyden, and learnt the art of war under his great-uncle, Henry Frederick of Nassau.³ After his father's death he came to England to obtain the help of his uncle, Charles I,⁴ in recovering his inheritance in the Palatinate, but he seems to have spent most of his time in London in amusing himself. In 1638 he took the field against the Imperial troops, but without success, and he had to fly to Holland. In October, 1639, when attempting to reach Germany by way of France, he was arrested and imprisoned by Richelieu, remaining a prisoner until August, 1640, when he returned to England, where for some years he neglected politics for scientific studies. In 1648 he agreed (from

¹ *Relazioni Ambasciatori Veneziani*, Ser. I, p. 34.

² See No. 55.

³ See No. 47.

⁴ See No. 24.



58

CHARLES LOUIS, ELECTOR PALATINE

CORNELIS JANSSENS VAN CEULEN

Panel. 17 $\frac{3}{4}$ in. by 15 in.





59

THE ARCHDUKE ALBERT, GOVERNOR OF
THE LOW COUNTRIES

OTTO VAN VEEN

Canvas. 29½ in. by 24 in.



London) to the terms of the Treaty of Munster, by which he was to receive back his territories. After the execution of Charles I he left England for Holland and Cassel, where (1649) he was betrothed to Charlotte (1627-1686), daughter of William V, Landgrave of Hesse-Cassel and niece of Prince Philip.¹ Charles Louis entered Heidelberg on 7th October, 1649, and was married on the 12th of February following. By Charlotte he had two children: a son who died young, and a daughter, Elizabeth Charlotte, who married the Duke of Orleans, and was one of the most interesting figures at the French Court of the seventeenth and eighteenth centuries. After a few years of married life the Elector separated from his wife, and in 1658 married (morganatically) Louisa von Degenfeld, by whom he had fourteen children, eight of whom survived him. Louisa died in 1677 and Charles Louis on 28th August, 1680.

In recent catalogues this picture has been styled William II of Orange, but it does not at all resemble the many portraits of that Prince, and has been identified with more likelihood as the Elector Charles Louis, probably painted during his long stay in England.

When acquired: Doubtful.

59. THE ARCHDUKE ALBERT (1559-1621), GOVERNOR OF THE LOW COUNTRIES. OTTO VAN VEEN (1557-1629).

Canvas. 29½ in. by 24 in.

HEAD and shoulders, life size, wearing a large white ruff, brown armour with a ducal crown on the breastplate, and the order of the Golden Fleece suspended by a chain on a red ribbon. In the background a red curtain.

ALBERT, son of the Emperor Maximilian II and Mary, daughter of Charles V. Born 13th November, 1559; educated in Spain; became a Cardinal in 1577, and Archbishop of Toledo in 1584; from 1584 to 1596 he was Viceroy of Portugal. On the death of his elder brother he resigned his orders and married (1598) Clara Isabella Eugenia, daughter of Philip II of Spain, with whom he ruled over the Netherlands until his death, which took place at Brussels, 13th July, 1621. He was a munificent patron to Otto van Veen, whom he appointed his Court Painter and Master of the Mint.

This picture is thus described in Cosway's *Catalogue of the entire Collection of Pictures of Richard Cosway in his house in Pall Mall* (1791): "Otho Venius. The portrait of P. Albert, Governor of the Low Countries, dressed in the robes of the Order of the Golden Fleece. This picture was sent as a present from him to

¹ See No. 61.

James I with that of his princess, *Clara Isabella Eugenia*—but the latter was burned in the conflagration of Whitehall." There is, however, no mention of it in the catalogue of Charles I's pictures.

When acquired: Probably by the second Earl at Cosway's sale in March, 1791; but it is not mentioned in his Lordship's private accounts.

60. MAURICE, PRINCE OF ORANGE, STADHOLDER (1567-1625).

MICHIEL JANSZ VAN MIEREVELD (1567-1641).

Panel. 23 in. by 29 in.

HEAD and shoulders, nearly full face, turned to the right, brown doublet embroidered in gold, Order of the Garter on a dark blue ribbon, small ruff edged with narrow lace, cloak with gold braid over right shoulder.

MAURICE, second son of William the Silent, by his second wife, Anne, daughter of Maurice, Elector of Saxony. Born at Dillenburg, 13th November, 1567; Stadholder in 1587; Knight of the Garter, 1612. Died, unmarried, at the Hague, 23rd April, 1625. Prince Maurice and his brother, Prince Frederick Henry, were probably the greatest military commanders of their age, and it was the custom among the Protestant Princes of Germany to send their sons to Holland in order to study the art of war under these eminent soldiers. Prince Maurice's portrait was first painted by Miereveld in 1607, and by a decree of the States-General of 14th May, 1607, the reproduction of this picture was reserved exclusively to the painter for a period of six years. He painted the Prince again in 1617. Numerous replicas and versions of the different portraits exist at Delft, Rotterdam, the Hague, Leyden, and Amsterdam. In most of them an orange scarf partly conceals the George. The picture most resembling the Longford portrait seems to be one in the Municipal Museum at Leyden.

When acquired: Unknown; it is mentioned in Sir William Musgrave's notes¹ (*circa* 1785) on the Longford Collection.

61. PHILIP, PRINCE OF HESSE (1604-1626).

MICHIEL JANSZ VAN MIEREVELD (1567-1641).

Panel. 26½ in. by 23 in.

HEAD and shoulders, three-quarter, boyish face, looking right. Black armour with gold studs, orange scarf with gold lace over right shoulder, full round falling ruff.

PHILIP, eldest son by his second wife (Juliana, daughter of Count John of Nassau-Siegen) of Maurice the Learned, Landgrave of Hesse. Born 26th November, 1604; educated in Switzerland and at Cassel with his elder brother William (afterwards

¹ British Museum, *Add. MSS.*, 5726.



60

MAURICE, PRINCE OF ORANGE, STADHOLDER

MICHIEL JANSZ VAN MIERVELD

Panel. 23 in. by 29 in.





61

PHILIP, PRINCE OF HESSE

MICHIEL JANSZ VAN MIERVELD

Panel. 26½ in. by 23 in.



William V); he was sent to the Hague by his father in 1619, in order to learn arms from Prince Maurice and Prince Frederick Henry of Nassau; he received a company of foot from the States-General, and in 1622 was sent by the Stadholder (Maurice) on embassies to Louis XIII of France and James I of England. His courage and uprightness everywhere won for him golden opinions, and in England he became the close friend of Prince Charles (afterwards Charles I), who wrote to his father from Windsor on 9th July, 1622: "en toutes occasions je me montrerai très affectione . . . à Mons. Votre fils, lequel toute ma vie je ne faudray de respecter, tant pour ses mérites, que pour une douceur et naturel digne d'un Prince de Votre maison."¹ For his valour at the siege of Breda (1624) he received the command of a company of horse. In May, 1626, he entered the service of the King of Denmark, who gave him a cavalry command. At the battle of Königsutter (17th August, 1626), against the Imperial troops under Tilly, he charged so vehemently that he was deserted by his troops, and after receiving four mortal wounds in the face, was taken prisoner. His ransom had already been agreed upon when he was treacherously shot by his captors. Tilly sent his body to the Landgrave with a courteous letter, and he was buried on 14th September at Cassel, where a monument was raised to his memory. This portrait must have been painted while he was in the Dutch service, as he wears the orange scarf, the badge of Nassau.

When acquired: Unknown.

62. THE ARCHDUKE ALBERT (1559-1621), GOVERNOR OF THE LOW COUNTRIES.²

PETER PAUL RUBENS (1577-1640).

Canvas. 48½ in. by 37 in.

FULL-LENGTH, on horseback. The face in front view, short fair beard and moustache, a warrior's helmet with plume on the head. Black and gold armour, a baton poised on the saddle in the right hand; the Order of the Golden Fleece on a gold chain round the neck, a red-and-gold scarf round the left arm. A glove in the left hand, which holds a red bridle. A rapier with a gold handle in a black scabbard by the left side. Brown horse with white fetlocks to the two front and right hind legs, a tree to the right; in the background a bird's-eye view of a fortress (probably Ostend) with sea and shipping.

THIS picture, formerly known as a portrait of the Duke of Alva, was bought at Mr. Jeffereys's sale at Salisbury in 1806. In a letter to Mr. Jeffereys from Mr. W. Wood, dated September, 1806, the writer states that "this picture of the Duke of Alva came from Warwick Castle, from out of Lord Warwick's collection, to the gentleman of whom I had it, and from me to you." A similar picture is mentioned by Rooses³ as having formerly been exhibited in the Museum of the Patriotic

¹ C. V. Rommel, *Geschichte von Hessen*, 1837, Bd. VI, p. 339 n.

² *L'Œuvre de P. P. Rubens*, 1890, IV, p. 118.

³ See No. 59.

Friends of Art at Prague, whence it was removed by the owner, about 1860. This picture was engraved in lithograph by J. Hellig. It is possible that the Prague picture is the same as No. 114 at the Exhibition of the Golden Fleece at Bruges (1907), to which it was lent by Prince John of Liechtenstein. The Bruges version was obviously a copy from Rubens, on canvas, and measured one metre by seventy-nine centimetres. The same figure was adapted for the large portrait of Sigismund III of Poland, now at Stockholm (National Museum, No. 598) where it is tentatively ascribed to P. Soutman, but formerly bore the name of Rubens. There is another adaptation (ascribed to Rubens) at Windsor Castle; in this the head is quite different from that in both the Longford and Stockholm pictures. A sketch for the Longford picture was exhibited at Messrs. Obach's Gallery in Nov., 1908; according to the catalogue of the Stockholm Gallery there is also a sketch for it by Rubens at Munich. In J. Brueghel's "La Vue," which represents the Art Collections of the Archduke, now in the Prado Gallery (No. 1,228), the picture is a conspicuous feature in the foreground. An equestrian portrait of the Duke of Alva, by Rubens (54 in. by 40 in.), is in the possession of the Earl of Portarlington at Emo Park. In this the Duke is represented on a white horse, with a second horse and rider in the background. This picture was exhibited at Burlington House in 1878.

"The virile head is very firmly, finely characterised; the armour of burnished steel damascened with gold displays an equal mastery. All this part is well worthy to be by Rubens in his earlier Flemish manner (after his return from Italy). The rest of the costume, the charger and the enframing landscape, are much more hastily brushed in."¹

Bought: By the second Earl, at Mr. Jeffereys's sale (19th October, 1806), Salisbury, £31 10s.

Engraved: (The Prague version) by J. Hellig (lithograph); *Art Journal*, 1897, p. 298.

63. A VIEW IN CALABRIA.

SALVATOR ROSA (1615-1673).

Canvas. 38 in. by 48 in.

LEFT, a ruined temple, beside it a shrine. Centre (foreground), boats and figures beside a landing stage. Right (middle distance), a large expanse of water, rising hills, and buildings with towers along the shore.

"THIS occupies a distinguished place among the works of the master, for happy composition, unusual warmth of tone and spirited treatment. It is also of considerable size."²

"Remarkable for clearness and careful expression."³

When acquired: Doubtful, probably by the second Earl, 15th March, 1809.

¹ C. P., *Art Journal*, 1897, p. 298.

² Waagen, *Galleries and Cabinets*, p. 354.

³ *Idem*, *Art Treasures*, III, p. 141.



62

THE ARCHDUKE ALBERT, GOVERNOR OF
THE LOW COUNTRIES

PETER PAUL RUBENS

Canvas. 48½ in. by 37 in.





64

VIEW OF TIVOLI

JACOB PHILIPP OR JOHANN GOTTLIEB HACKERT

Canvas. 40 in. by 42 in.



64. VIEW OF TIVOLI.

JAN HACKAERT (1629-1699?).

Canvas. 40 in. by 42 in.

RIGHT foreground, trees. In the left middle distance the town of Tivoli is seen on the top of a cliff, over which a cascade falls (from left to right) into the river Anio, which is spanned by a bridge in the right distance. Right foreground, two goatherds tending their flocks.

THIS picture has hitherto passed under the name of Hatchett, but no painter of this name is known and the style evidently points to its being a good work of Jan Hackaert.

When acquired: Doubtful.

65. FOREST LANDSCAPE WITH SHEEP.

JACOB ISAACKSZ VAN RUISDAEL (1628?-1682).

Canvas. 40 in. by 49 in.

A GROUP of trees near a pool or stream, beside which is a woman holding a child by its hand. Right corner, a peasant in a red coat drives a flock of sheep towards the water. In the left foreground a trunk of a dead tree, beyond it a low hill-top with crags. Sunset with clouds in the sky seen through the stems of the trees.

"THIS beautiful picture proves the great master to have been also equal to this class of subject. But the rarer such works, the more is it to be lamented than the sunken state of this one should so deface its merits."¹

This picture is described in Smith's *Catalogue Raisonné*;² it may be the same as the "Landscape with Sheep," by Ruisdael, which was sold at Bragge's sale in 1750 for £7 10s. to Dr. Chauncey.³

When acquired: Doubtful; in catalogue, circa 1760.

66. PORTRAIT OF A LADY.

CASPAR NETSCHER (1639-1684).

Panel. 17½ in. by 13 in.

A SEATED figure, three-quarter face, turned to the left. White veil or band on head, a small jewel in the centre of the forehead. Dark dress, trimmed with fur, bodice cut square showing white, sleeves turned back with jewelled brooches; large white undersleeves. Pearl necklace, ear-rings, and bracelets, large jewelled ornament to bodice. The right hand holds an open gold case containing a miniature, the left rests on the arm of the chair, which is covered with red velvet with brass studs. Background: (right) a brown curtain; (left) a dark landscape.

IN Smith's *MS. Catalogue* (1829) this picture was rightly attributed to Netscher, but in later catalogues it has been assigned to Rubens.

When acquired: Uncertain; in the catalogue, circa 1760.

¹ Waagen, *Galleries and Cabinets*, p. 355. ² Vol. VI, 1835, p. 88. ³ Redford, *Art Sales*, II, p. 325.

67. OLIVER CROMWELL (1599-1658).

ROBERT WALKER (died 1658?).

Panel. 15 in. by 12 in.

THREE-QUARTER length, face looking to the right. Dark armour with gold studs, white falling collar; right hand resting on a table, holding a helmet; baton on the table in front of the helmet. Forefinger of the left hand resting on the table.

OLIVER CROMWELL, the Protector, second son of Robert Cromwell and Elizabeth Steward, was born at Huntingdon, 25th April, 1599. He was the great grandson of Richard Williams, who rose to fortune through the favour of his maternal uncle, Thomas Cromwell, whose name he assumed. Educated at Huntingdon and at Sidney Sussex College, Cambridge; married, 22nd August, 1620, Elizabeth, daughter of Sir Thomas Bouchier; in 1628 he was elected M.P. for Huntingdon; in 1636 he removed to Ely and succeeded his uncle Sir Thomas Steward as farmer of the Cathedral tithes; in 1640 he became M.P. for Cambridge; in 1642 he joined Essex's army as captain of a troop of horse, which by 1643 had risen from sixty men to ten troops; about January, 1644, he was lieutenant-general in the Earl of Manchester's army. He was present at most of the great battles of the rebellion,¹ and took an active part in the trial of Charles I; in 1649, as Lord-Lieutenant and Commander-in-chief, he subdued Ireland, and on 3rd September, 1650, completely defeated the Scotch; in 1653 he dissolved the Long Parliament. After an attempt at Government (by the "Little" Parliament) the council of officers appointed him Protector. He refused the title of King, but was installed as Protector on 16th December, 1653. He died at Whitehall, of "a bastard tertian ague," on 3rd September (the anniversary of the battles of Worcester and Dunbar), 1658. He was buried in Westminster Abbey, on 23rd November, "amongst Kings and with a more than regal solemnity."² On 26th January, 1661, his body was disinterred, and on 30th January it was hung on the gallows at Tyburn. The head was then set up on a pole on the top of Westminster Hall, and the body buried under the gallows.

Bought: By the second Earl, at Mr. Fulham's sale, 11th October, 1793, £7 7s.

68. HEAD OF AN OLD WOMAN.

JUSEPE DE RIBERA, CALLED SPAGNOLETTO (1588-1652).

Panel. 17 in. by 14 in.

OVAL. Life-sized profile, turned to the left, looking upward.

When acquired: Uncertain; in the catalogue before 1814.

¹ "Longford, however, as it is said, 'had nearly put an end to his career; for while, with other officers, he was viewing the house preparatory to the storm [there was, however, no 'storm'], a shot from it killed a Captain-Lieutenant close by his side, and scarcely missed himself.'"—Pelat's MS. *History of Longford* 1678, quoted in Hoare's *Wills. Hundred of Cawden*, p. 33.

² A. Cowley.



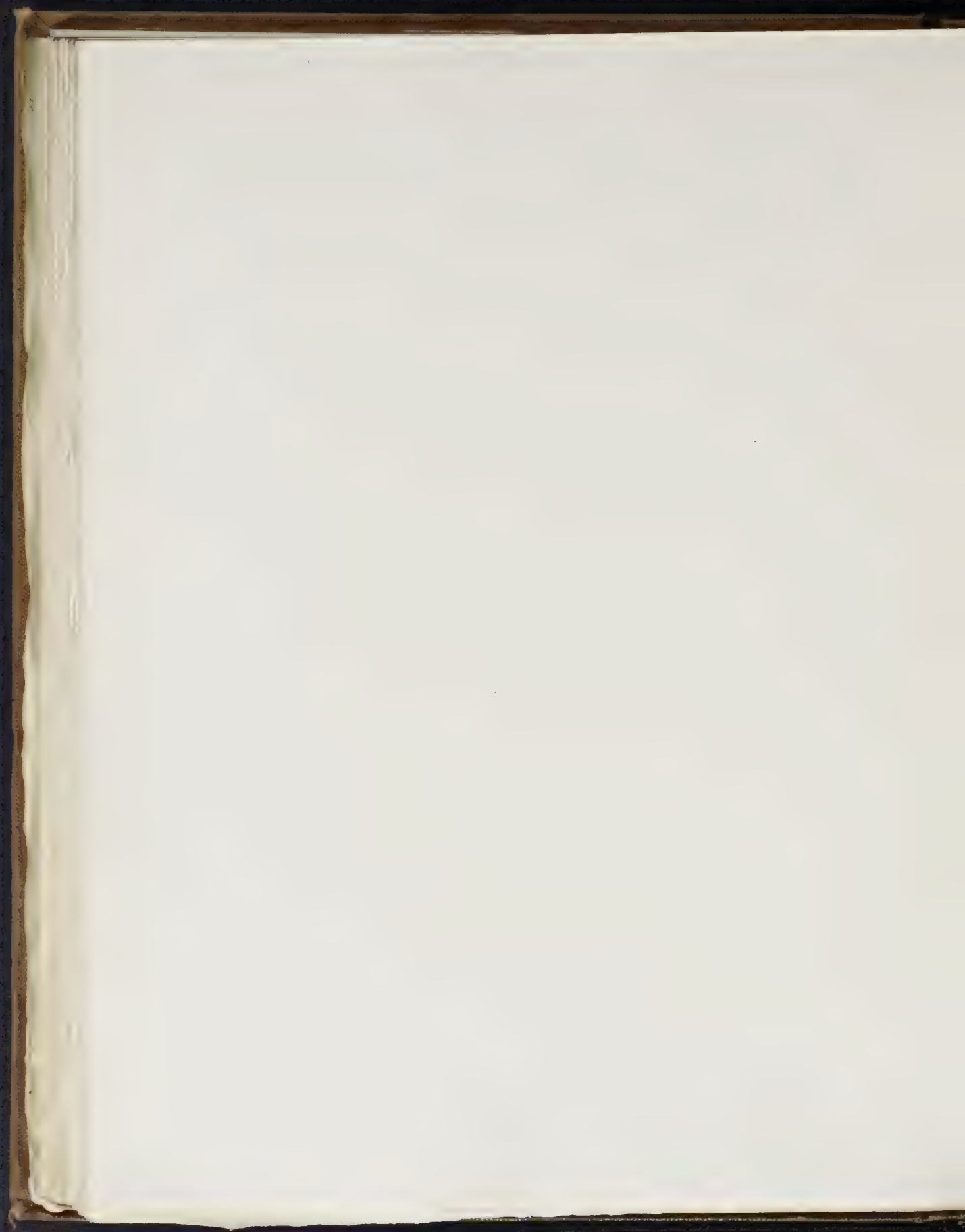
70

LANDSCAPE: "THE SPORTSMEN AND THE
TUMBLING BOYS"

JAN WYNANTS AND ADRIAEN VAN DE VELDE

Canvas. 53 in. by 72½ in.





69. PORTRAIT OF A GIRL.

SCHOOL OF REMBRANDT.

Canvas. 22½ in. by 18 in.

HEAD and shoulders, lighted from the left, nearly full face. The hair is flowing loosely, confined by a red fillet over the forehead. Brown garment, showing white vest open at the neck.

ATTRIBUTED in Smith's *MS. Catalogue* (1829) to Govert Flinck (1615-1660).

Bought: By the second Earl, at Mr. Champion's sale, £26 5s.

70. LANDSCAPE: "THE SPORTSMEN AND THE TUMBLING BOYS."

JAN WYNANTS (1615?-1682?) and ADRIAEN VAN DE VELDE (1635?-1672).

Canvas. 53 in. by 72½ in.

"THE view exhibits a vast expanse of country, composed of hills and dales, diversified with open land and enclosed meadows, clusters of trees, and the residences of farmers. The left of the foreground is rendered picturesque by abundance of docks, thistles and other weeds growing luxuriantly at the foot of an oak and a beech-tree. A winding road on the right divides the country, on which are two sportsmen, one of whom is seated: they are followed by five dogs, and a little beyond them is a gentleman on horseback, of whom two boys are asking charity, and one of them is exciting his attention by tumbling; a woman with a child in her arms sits at the side of the road; the whole of these are by the pencil of Adrian Vandervelde."¹

Signed in right lower corner "J. Wynants. A°. 1622."

"IN size and keeping, as well as in tone, and in the numerous highly-finished details, this is one of the choicest pictures of the master."²

"The tall thistle and docks are specially characteristic of Wynants. It is a splendid example of the master and in fine condition."³

"A thoroughly representative example of this dry yet powerful artist, who so clearly influenced not a few of his younger contemporaries and successors among the Dutch landscape-painters."⁴

When acquired: Doubtful; probably by the second Earl. It was sold in 1782, from the Collection of M. Le Bœuf, for 3,600 francs.⁵

Exhibited: Burlington House (Old Masters), 1876, No. 229.

71. PORTRAIT OF THE PAINTER. SIR GODFREY KNELLER (1646-1723).

Canvas. 29 in. by 24 in.

KITCAT, in oval, three-quarter face, looking to the left. Full curled flaxen wig, dark coat with white shirt, crimson cloak on shoulder, lace fall, gold chain (five rows of small links) across coat. Signed, left corner, "Kneller Eḡ: aūr: ipse Pinx^t."

GOTTFRIED KNILLER, born at Lübeck, 8th August, 1646, third son of Zacharias Kniller (died 1675), portrait painter. Pupil of Ferdinand Bol and Rembrandt at

¹ Smith, *C. R.*, 1835, VI, pp. 235-6.

² Waagen, *Art Treasures*, III, p. 141.

³ G. S.

⁴ C. P., *Art Journal*, 1897, p. 334.

⁵ Smith, *C. R.*, 1835, VI, pp. 235-6.

Amsterdam. In 1672 went to Italy, where he studied with Carlo Maratti and Bernini; returned to Germany and painted at Nürnberg and Hamburg; came to London in 1675, and soon obtained success as a portrait painter; he was made principal painter to William III, who knighted him at Kensington on 3rd March, 1691, and presented him with a gold chain and medal worth three hundred guineas; he was created a baronet by George I on 24th May, 1715. He amassed great wealth and built himself a magnificent house (now the School of Military Music) at Whitton, near Hounslow. He died at Great Queen Street on 19th October, 1723, and was buried in his garden at Whitton. He was attended in his last illness by Dr. Richard Mead, in whose Collection this portrait was.

Bought: By the first Viscount, at Dr. Mead's sale, 22nd March, 1754, £31 10s.

72. LANDSCAPE.

FRANZ DE PAULA FERG (1689-1740).

Panel. 8½ in. by 12 in.

LEFT background, a range of mountains, rising up to the left. Foreground, a ruined castle (left). A man in red on horseback, beside him a woman on foot carrying a basket on her head. View of river, boats, etc., in right middle distance. Other figures on horseback and on foot.

When acquired: Uncertain;¹ in the catalogue, circa 1760.

73. A HARBOUR.

ADRIAEN VAN DIEST (1656-1701).

Canvas. 15 in. by 44 in.

Two ships to the left, in the centre a tower connected by a bridge with the land. Mountains and trees to the right. Centre foreground, two figures and a dog.

When acquired: Doubtful.

74. LANDSCAPE.

ADRIAEN VAN DIEST (1656-1701).

Canvas. 15 in. by 44 in.

RUINS on an eminence (left). In the centre a river with fishers. Right, a bank with trees.

When acquired: Doubtful.

75. INTERIOR OF AN INN.

SCHOOL OF WOUWERMAN.

Canvas. 14½ in. by 19 in.

INTERIOR of a ruinous inn (right) with an arch (left). Right centre, a white pack-horse with its back to the spectator, beside it a man in red hose and grey boots. Left centre, a chestnut horse is led into a stable. Several other figures; in the foreground (centre) a man with a stick, chasing poultry.

When acquired: Unknown.

¹ See note to 76, *infra*.

76. LANDSCAPE.

FRANZ DE PAULA FERG (1689-1740).

Panel. 8½ in. by 12 in.

MOUNTAINS to the right, a town in the middle distance (left centre). In the foreground buildings to the right with figures crossing a bridge. In the centre a man in blue on a white horse, and a man in red. Boats on a river to the left.

When acquired: Uncertain; ¹ in the catalogue, circa 1760.

77. HAGAR AND ISHMAEL.

PIETRO FRANCESCO MOLA (1612-1668).

Panel. 16 in. by 11½ in.

ISHMAEL, lying on the ground (left), his head resting on Hagar's lap. Hagar, in red, is looking upwards at an angel in the right top corner. Dark landscape, left.

When acquired: Uncertain; before 1814.

78. TOBIAS ANOINTING TOBIT'S EYES.

JUSEPE DE RIBERA, CALLED SPAGNOLETTA (1588-1652).

Canvas. 45 in. by 5 in.

TOBIT, a semi-nude figure, is seated left, looking right. Tobias, in dark blue, on the right, leaning over him, touching his eyes with his right hand.

Bought: By the first Earl, 25th January, 1765, £53 11s.

79. MARTYRDOM OF THREE SAINTS.

FILIPPO LAURI (1623-1694).

Canvas. 17 in. by 12 in.

THE atrium of a palace, surrounded by a circular colonnade, with statues in niches, in the background. Right, a Roman official is seated on a throne raised on steps. In the centre a nude figure tied to a column is being scourged; further back is a second martyr, his hands tied above his head. Right, a third martyr, kneeling on the ground, is being beheaded, the executioner has his foot on the martyr's neck. Other figures and dogs. Above, in clouds, a group of angels descends bearing palms and three crowns.

THIS picture was formerly called "Les Quatre Couronnes," in spite of the fact that it only represents three martyrs!

When acquired: Unknown; in the catalogue, circa 1760.

¹ In the Earl of Oxford's sale, 8th March, 1741-2, "Two neat Landskips, by Ferg," were bought by Hollingworth for £7.—*Priced Catalogue*, British Museum.

80. ÆGIDIUS [PIERRE GILLES] (1486-1533).

QUENTIN MATSYS OR METSYS (1466-1530).

Panel. 30 in. by 22 in.

ÆGIDIUS is represented almost in profile, turned to the left and looking in the same direction. He wears a black cap, a black doublet showing a white shirt at the neck and at the wrists, a black cloak with sable lining and collar, the sleeves are open at the elbows. He leans forward behind a wooden table covered in olive green and edged with a narrow band of brown studded with brass nails. His right hand, on the first finger of which is a gold ring set with a red cornelian, is pushing a book forward on the table. The book is bound in brown leather with metal clasps and corners: it is lettered on the cover ANTIBAPBAPOI. The left arm, with the long sleeve of the robe doubled beneath it, rests on the table. In the left hand is a letter with the inscription "Viro Literatissimo Petro Egidio Amico Charissimo Antuerpie." In front, on the table, is an ivory sand-castor. In the background is a plain wall with two shelves. On the upper shelf are seven books; one has ATARCHVS VERSVS, and another "Seneca" inscribed on the edges of the leaves. On the lower shelf is a gold cup with cover, behind it an upright book bound in black, and beside it three books with ties and inscriptions on the edges of the leaves. On the uppermost volume is *Αρχοτοπαιδεια*; on the middle one is SVET[ONIVS]; and on the lowest is CVR[TIVS].

PIERRE GILLES, known by his latinized name of Ægidius, born at Antwerp in 1486, was a pupil and friend of Erasmus. In 1510 he was appointed Town Clerk ("greffier en chef") of Antwerp, where he died, 11th November, 1533. He was remarkable for his learning, modesty, and good-natured humour, and throughout his life corresponded with most of the learned men of his time. His own productions consisted chiefly of a few unimportant legal works, but he edited the letters of Politian (1510), and of Erasmus (1516), and the Latin version of More's *Utopia* (1517).

Erasmus, writing to Sir Thomas More from Antwerp, in the spring of 1517, said: "Peter Ægidius and I are being painted in the same picture: we shall shortly send it as a present to you." On 8th September he wrote again that he was sending the picture of Ægidius and himself, each of whom had paid for one half of it. The picture—which it is clear from More's description was a diptych—seems to have reached him at the beginning of October, when he was at Calais. On its receipt he wrote two pieces of Latin verse: (1) three elegiac couplets, supposed to be uttered by the picture, and (2) twenty-six iambic lines addressed by More, eight to the spectator, the rest to the painter. "He concludes with a wish that the work were committed to a more trustworthy material than frail wood, for if preserved, and if future ages maintain any regard for the arts, and the horrors of war do not entirely destroy all learning, 'at how high a price,' he exclaims, 'will not posterity estimate this picture!'"¹ More sent the verses to Ægidius in a letter dated from Calais, 6th October, 1517, and inclosed a letter for Erasmus, dated 7th October. The verses are headed: "Versus in tabulam duplicem, in qua

¹ J. G. Nichols, *Archæologia*, XLIV, p. 435, etc., from which much of the above information is derived. See also Woltmann, *Holbein und seine Zeit*, 1874-6, Vol. II, p. 9.



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ÆGIDIUS [PIERRE GILLES]

QUENTIN MATSYS OR METSYS

Panel. 30 in. by 22 in.



Erasmus ac Petrus Ægidius simul erant expressi per egregium artificem Quintinum, sic ut apud Erasmum exordientem Paraphrasin in Epistolam ad Romanos, picti libri titulos præferrent suos, et Petrus epistolam teneret, Mori manu inscriptam ipsi, quam et ipsam pictor effinxerat." When the two pictures became separated is unknown, but this portrait and No. 81 were together in the Collection of Dr. Mead, which caused them both to be assigned to Holbein. Wornum first pointed out that the Ægidius was by Quintin Matsys, to whom he also ascribed the Longford Erasmus, but Dr. Woltmann has conclusively shown that the two portraits are not by the same hand. The other half of Matsys's Diptych seems to have disappeared, but a smaller copy of it was identified by J. G. Nichols as being at Hampton Court (No. 261, formerly 594), and another version is in the Rijks Museum at Amsterdam.¹ The Hampton Court picture, which was formerly in the Collection of Charles I, is ascribed to Cornelius Vischer: in it Erasmus is represented turned to the right, and writing in a book a partly illegible inscription which can be identified as an illiterate copy of the title and beginning of the commentary on the Epistle to the Romans, begun by Erasmus in 1517.²

In the Museum at Antwerp is a replica³ of the Longford Ægidius, containing some variations. (The "Seneca" has no ties to the binding, and is unnamed, as is the *Ἀρχοντοπαιδεία*; the second book is also unnamed and is tied differently; on the edges of the book on the table is inscribed: "Eras: R."; the right hand has no ring, and more white of the shirt is shown; the left hand holds a rolled paper, without inscription, and the sand-castor is in one piece, without the ring round the middle.) This picture (which was formerly called a portrait of Erasmus) corresponds in size with the Hampton Court Erasmus, and Woltmann concludes that the two are by the same hand, and originally were copied from the diptych sent to More. The inscriptions on the books probably all refer to works of Erasmus. That bearing the letters *ΑΤΑΡΧΗΣ* *VERSVS* is possibly the "Quo pacto possis adulatorem ab amico dignoscere, Plutarchi," an edition of which appeared at Basel in 1516. The "Seneca" refers to Erasmus's edition of Seneca's *Octavia* (Cologne, 1517). The *Ἀρχοντοπαιδεία* is evidently the *De institutione principis* (Louvain, 1515, and Basel, 1517), though no Greek version is known. *Quintus Curtius de rebus gestis Alexandri Magni* with notes by Erasmus, appeared at Strasburg in 1518, and Suetonius was included in Erasmus's *Historiae Augustae scriptores* (Basel, 1518). *ANTIBARBAROI* is the author's invective against the opponents of Greek learning, *Antibarbarorum Liber Unus* (Cologne, 1518).

Bought: By the first Viscount, at Dr. Mead's sale, 22nd March, 1754, £95 11s.

Engraved: *Art Journal*, 1897, p. 101. In photogravure, by the Arundel Club, 1905. The Antwerp version was engraved by F. Leuwers in 1873.

¹ *Catalogue*, 1903, No. 1530. According to Dr. Bredius the original of the Erasmus is in the Stroganoff Collection at St. Petersburg.

² See E. Law, *The Royal Gallery of Hampton Court Illustrated*, 1898, p. 215.

³ Another replica was sold at the Sedelmeyer sale in 1907.

81. ERASMUS (1467-1536).

HANS HOLBEIN THE YOUNGER (1497-1543).

Panel. 30 in. by 22 in.

HALF-LENGTH, showing hands, three-quarter face, to the left, eyes looking in the same direction. Black cap, black robe lined with sable, tied round waist. Black cloak with sable collar and full sleeves, turned back at the wrists and showing the lining. Erasmus is standing behind a table, both hands resting on the upper cover of a closed book, the fingers spread out, a gold ring with a diamond on the third finger of the left hand. The book on the table is bound in red, with gold tooling, green ties, and gilt edges. On the top edges is the inscription ΗΡΑΚΛΕΙΟΙ ΙΙΟΝΟΙ ("The Labours of Hercules"); on the side edges ERASMI ROTERO[DAMI]. In the background (left) a square pilaster with renaissance ornamentation and elaborate capital. In the centre an olive-green curtain hung by rings on a rod, stretched against a wall; (right) a bracket on which are three books, on two of which is a water-bottle, against which the third rests. This book has the date M.DXXIII on the cover and a partly erased inscription on the edges, which apparently reads:

. . . LE EGO IOANNES HOLBEIN NON FACILE . . . VS
. . . MICHI MIMVS ERIT QVAM MICHI . . . T.

DESIDERIUS ERASMUS, the greatest scholar of his age, was the son of Gerhard de Praet of Gouda. He was born at Rotterdam, 28th October, 1467, and was educated at Deventer, subsequently entering the Augustinian Monastery of Emaus near Gouda; ordained a Priest by the Bishop of Cambrai in 1491; in 1496 he came to Paris, and in 1497 he paid his first visit to England, where he became the friend of More, Colet, and Warham. He paid many later visits to England, and for a time was Lady Margaret Professor of Divinity and Lecturer in Greek at Cambridge. In 1513 he went to Basel to superintend the printing, by Froben, of his edition of the Greek Testament. The subsequent years of his life were spent in England, Louvain, Freiburg, and Basel. He died at the last-named town, 12th July, 1536, and was buried in the cathedral.

Holbein came to Basel from Augsburg in 1521 and was at once employed by Froben to design ornamental blocks for the books he printed. Erasmus lived for several years in Froben's house, and in a letter from him to Pirkheimer, dated 3rd June, 1524, says that he had lately sent to England two portraits of himself done by a very skilful artist. From a passage in a work by Beatus Rhenanus¹ we know that these pictures were by Holbein. One of them was sent to Archbishop Warham, the destination of the other is unknown. Woltmann considers that these two pictures were the Longford portrait and a portrait in the Louvre, in profile, to the left, writing. The latter formerly belonged to Charles I, who gave it to Louis XIII in exchange for a St. John the Baptist, attributed to Leonardo da Vinci. A replica of it is at Basel, and Holbein's studies for both pictures, showing that they were painted about the same time, are now in the Louvre. Of the

¹ Quoted in Woltmann's *Holbein und seine Zeit*, Leipzig, 1874-6, from which much of the above information is derived.

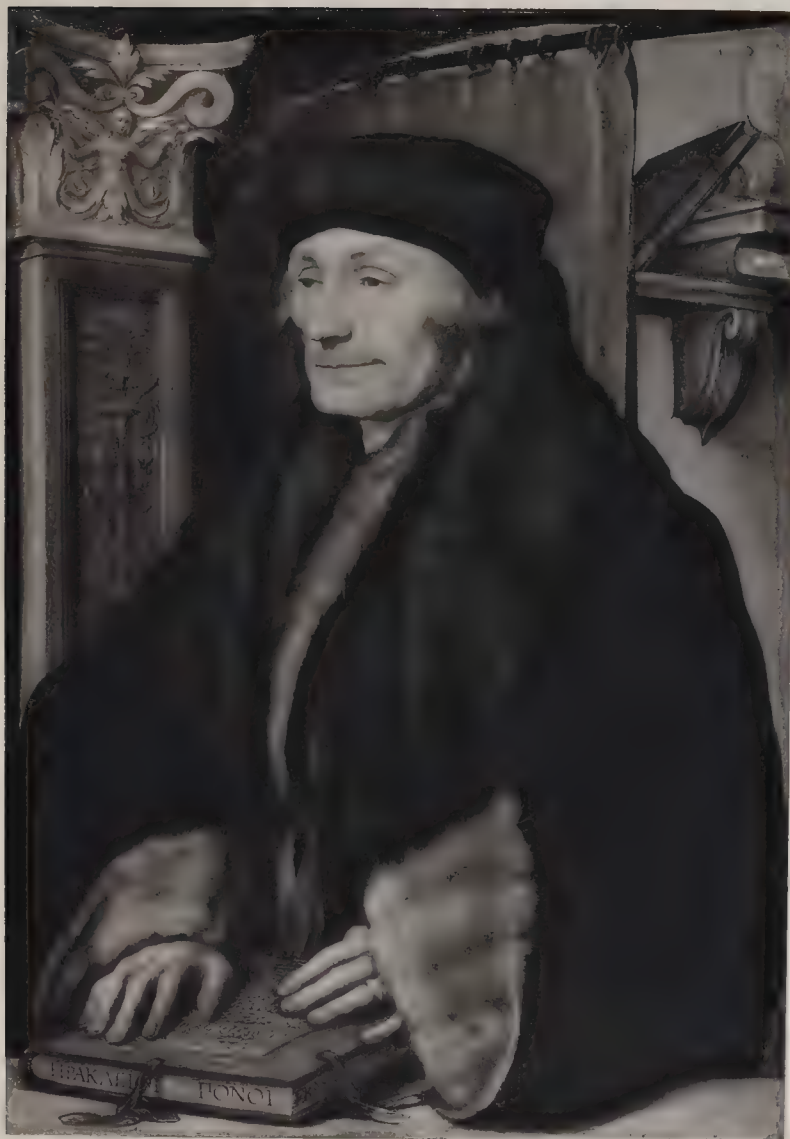


81

ERASMUS

HANS HOLBEIN THE YOUNGER

Panel. 30 in. by 22 in.



Longford picture there is a smaller contemporary copy, without the architectural features, in the Basel Museum, and a replica (dated 1523) in the Collection of Mr. Walter Gay at Paris. This version was bought by Sir C. J. Robinson¹ at Christie's about 1895. In it all the inscriptions are absent except ΗΡΑΚΛΕΙΟΙ ΠΟΝΟΙ, which is on the top edges of the book on the table, with "Erasmus Rotherodam" on the side edges. Copies of this version are in the Bodleian, Oxford (presented by Sir James Thornhill in 1728), and in Archbishop Tenison's School, Leicester Square. A slightly different version (plainly bound book, no ring on finger, no inscriptions), with a background by Steenwyck, is at Hampton Court Palace (No. 284 in the catalogue of 1905). There is also a poor copy of one of these versions in the Collection of the Duke of Beaufort, at Badminton.

In 1530 Holbein painted Erasmus again, possibly using the same studies as for the Longford picture. In this the book on which the hands rest is open. The (dated) original is at Parma, and copies are at Turin, Besançon, Vienna, and Rotterdam.

In the catalogue of Dr. Mead's sale (20th March, 1754), at which the Longford Erasmus was bought, it was stated that this picture was sent to Sir Thomas More,² and that it was formerly in the Arundel Collection. It was seen there by John Evelyn,³ who records that on a visit to Albury on 10th August, 1655, Mr. Howard (grandson of Lord Arundel and afterwards sixth Duke of Norfolk) "showed me many rare pictures, particularly . . . Erasmus, *as big as the life*, by Holbein." The Arundel Collection contained another portrait of Erasmus, also by Holbein. This picture (measuring 7 in. by 5½ in.) is now in the possession of H. C. Howard, Esq., of Greystoke Castle, Cumberland, and has been engraved by Vorstermann, Andreas Stockius (1628), C. Fischer, and many others: a large copy of it, by G. Pencz, is in the Royal Collection at Windsor Castle. Woltmann states that it is founded on the Longford picture, but it contains such marked differences (clasped hands, hair on the left side curling farther back over the cap) that it may be considered as a distinct portrait.

Various conjectures have been made as to the correct reading of the Latin inscription on the book on the shelf. Waagen⁴ gives it as

Ille ego Joannes Holbein
Non faviē . . . minius erat, quam mihi.

Heinrich Grimm⁵ guesses

Ille ego Joannes Holbein non facile primus,
Mihi mimus erit, quam mihi momus erit.

or

. . . non facilius primus,
Quis mihi mimus erit, quam mihi momus erit.

¹ Sir J. C. Robinson suggests that this is one of the two portraits sent to England in 1524, and that the inscription "Ille ego Joannes Holbein," etc., in the Longford picture was added by More.

² See Notes to No. 80.

³ *Diary*, ed. W. Bray, 1850, I, p. 308.

⁴ *Galleries and Cabinets*, 1857, p. 356.

⁵ *Ueber Kunst und Künstler*, 1867, II, p. 248.

These readings are contested by H. J. Mähly¹ who conjectures that the inscription should read

Ille ego Joannes Holbein, en, non facile ullus
Tam mihi mimus erit quam mihi momus erat.

The latter version is accepted tentatively by Woltmann, and its meaning may be roughly paraphrased as:

I am the famous Holbein: let the man
Who's quick to sneer, imitate if he can.

For a very long time this picture has been recognized as one of the finest of Holbein's portraits. Writing about 1785, Sir William Musgrave² says of it "I am not sure whether it is not the finest I have seen," and over fifty years later Waagen³ writes: "Alone worth a pilgrimage to Longford Castle. Seldom has a painter so fully succeeded in bringing to view the whole character of so original a mind as in this instance. In the mouth and small eyes may be seen the unspeakable studies of a long life . . . the face also expresses the sagacity and knowledge of life gained by long experience . . . the masterly and careful execution extends to every portion . . . yet the face . . . surpasses everything else in delicacy of modelling."

Bought: By the first Viscount, at Dr. Mead's sale (22nd March, 1754), £110 5s.

Engraved: In Book VI of A. Thevet's *Pourtraits et Vies des Hommes Illustres* (Paris, 1584) there is a woodcut resembling this portrait, but reversed, with a plain background and with ΗΡΑΚΛΕΙΟΙ ΠΟΝΟΙ [*sic*] on the top edge of the book on the table, and the date 1524 on the side edge. A somewhat similar version, but with "Des' Erasmus Roterod," on the edges of the book, was engraved in mezzotint by T. Lupton "from the original picture by Hans Holbein in the possession of James P. Ord," and published 1st January, 1823. The Longford picture was reproduced in the *Art Journal* for 1897, p. 103, and in photogravure as the frontispiece to G. S. Davies's *Hans Holbein the Younger* (London, 1903) in which work there is also a reproduction of the study for the right hand preserved in the Louvre.

Exhibited: Burlington House (Old Masters), 1873, No. 178.

82. THE HOLY FAMILY.

LUDOVICO CARRACCI (1555-1619).

Panel. 37½ in. by 30 in.

THE Blessed Virgin turned to the right, three-quarter face, looking out of the picture, holding the Saviour's head against her own, both arms round Him and both hands showing. St. John the Baptist, standing left, dressed in skins, a reed cross over his right shoulder, with clasped hands, in an attitude of adoration. Right background, a vase with flowers, and a book on a pedestal.

"It would be difficult to point to a more interesting or instructive example of the eclecticism of which the Caracci family openly made boast than this Holy Family.

¹ *Jahrbuch des Vereins von Alterthumsfreunden im Rheinlande*, 1868, p. 269.

² British Museum *Add. MSS.*, 5726.

³ *Op. cit.*, p. 356.



83

PORTRAIT OF A LADY (GIULIA GONZAGA,
COUNTESS OF FONDI?)

SEBASTIANO [DI FRANCESCO LUCIANI] DEL PIOMBO

Panel. 46 in by 38 in.



A first glance shows that we have here an adaptation of Raphael's famous "Madonna della Seggiola" in the Pitti Palace, and one which, although it stands forth as an open and avowed imitation, is not wanting in cleverness and charm. All that is divine, all that lifts Raphael's conception from genre into the highest regions of art, has been deliberately left out, and the genre-like character of the simple motive has been as deliberately underlined. The robust little Christ, shrinking back with a pretty movement of shyness into his Mother's arms, is charming, and not less attractive is the naïveté of the praying St. John. . . . Where so much of the drawing is excellent—as especially in the limbs of the Christ—it is difficult to account, otherwise than by some awkward restoration, for the curious left hand, which looks for all the world like a palm with fingers attached in the reverse of their proper direction. What is amusing is to note how Ludovico, true to the artificial precepts which lay at the foundation of the school created by him, has sought to express Raphael's designs with types and a method borrowed from Titian."¹

When acquired: Uncertain; in catalogue, circa 1760.

Engraved: *Art Journal*, 1897, p. 145.

Exhibited: Burlington House (Old Masters), 1873, No. 150.

83. PORTRAIT OF A LADY (GIULIA GONZAGA, COUNTESS OF FONDI?). SEBASTIANO [DI FRANCESCO LUCIANI] DEL PIOMBO (1485-1547).

Panel. 46 in. by 38 in.

HALF-LENGTH, standing figure, turned to the right, three-quarter face, looking out of the picture. She wears a gold dress with slashed sleeves, showing white, a long red-mauve mantle, lined with fur, falling over her right arm. The right hand is extended and holds a silken noose or veil, upon which is inscribed "Sunt (?) Laquei Veneris Cave."² On the head is a long veil and a head-dress with pearls in the front. In the background, left, a green curtain tied in a knot.

GIULIA GONZAGA, one of the most beautiful women of her time, the daughter of Ludovico Gonzaga and Francesca Fieschi, was born in 1513, and married in 1526 to Vespasiano Colonna, Duke of Tractto and Count of Fondi. He died in 1528, and, in accordance with his will, his widow wished her step-daughter Isabella to marry Ippolito de' Medici, nephew of Pope Clement VII. But Ippolito fell in love with Giulia herself and refused the match, whereupon Giulia married Isabella to her brother, Luigi Gonzaga, known as "Il Rodomante." As Isabella was a great heiress this match was displeasing to the Colonna family, who forced Giulia to retire to Fondi, where she surrounded herself with many of the artists and learned men of her time. Ippolito, who had been made a Cardinal in 1529, in 1531 com-

¹ C. P., *Art Journal*, 1897, p. 144.

² "These are the snares of Venus—Beware!"

missioned Sebastiano del Piombo to go to Fondi and paint Giulia's portrait. The picture is mentioned by Vasari, who calls it "una pittura divina."¹ According to the same authority, it was afterwards sent to Francis I and was hung at Fontainebleau. The fame of Giulia's beauty was such that it reached Soliman II, and in 1534 he employed a Turkish pirate to carry her off to Constantinople. She escaped (in the scantiest attire) by the help of a faithful servant, and Cardinal Ippolito himself hurried to Fondi to drive away the pirates. During this expedition he died, it is said, of poison. In 1537 Giulia retired to a convent at Naples, where she died on 19th April, 1566.² According to Signor Milanesi, there are three claimants for Sebastiano's portrait of the Countess of Fondi: (1) the picture of St. Agatha in the National Gallery, which came from the Borghese Collection; (2) a portrait in the Städel Gallery, from the Collection of the King of Holland; and (3) the Longford picture, in favour of which Signor Milanesi decides. This opinion is confirmed by Mr. Claude Phillips in the *Art Journal* for 1897, where the question is discussed at length. Dr. Amante, Giulia's biographer, preferred the Frankfort picture, a print of which is given in his work, but as this picture is no longer ascribed to Sebastiano del Piombo, but is generally recognized as the work of Parmigianino,³ its claim to be considered a portrait of Giulia Gonzaga must be abandoned. The best-accredited portrait of the Countess of Fondi is preserved in the Hofmuseum at Vienna, amongst a large collection of small portraits formed by the Archduke Ferdinand of Tirol, and formerly preserved in Schloss Ambras, near Innsbruck. In this picture—a head and shoulders—Giulia wears a black dress with puffed sleeves and a yellow silk widow's veil. There is no inscription on it and it is evidently not an inspired work of a first-rate painter, but it may possibly represent the same person as the Longford picture.⁴ In the catalogue of Richard Cosway's Collection, from which Lord Radnor bought this picture, it is described as "La Fornarina, by Raphael . . . a perfect picture, and was preserved in the Villa Negroni at Rome, which belonged to Pope Sextus Quintus, for two centuries, with the utmost care, and in the highest estimation." Shortly after it passed into Lord Radnor's possession, the Hon. R. A. Neville (afterwards Lord Braybroke) wrote that there was "a long history relating to the picture . . . that it originally belonged to the wife of a Gentleman at Reading, and was sent . . . [by Mr. Neville] at her desire some time ago to Christie's, where it was knocked down . . . for a few shillings." The difficulty in identifying the picture with that described by Vasari consists in reconciling the account given in Cosway's catalogue

¹ Vasari, *Vite*, ed. G. Milanesi, 1880, V, p. 579.

² B. Amante: *Giulia Gonzaga, Contessa di Fondi, e il Movimento religioso femminile nel Secolo XVI* Bologna, 1896.

³ Morelli ascribed it to Sodoma. See H. Weizsäcker, *Catalogue of the Städel Gallery*, Part I (Frankfort, 1900), p. 255.

⁴ See Dr. F. Kenner, *Die Porträtsammlung des Erzogs Ferdinand von Tirol* (in *Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses* for 1896, Bd. XVII, p. 101, where a print of the portrait is given).

with Vasari's statement that Giulia Gonzaga's portrait by Sebastiano del Piombo was sent to France. But Vasari's statements cannot always be accepted without reserve. It is worth mentioning that the Villa Negroni (formerly the Villa Montalto) was built by Sixtus V (1585-1590), and in 1693 Pietro Rossini¹ records that it then contained many portraits of the Medici family painted from the life. How these came to the Villa does not appear, but—setting aside Vasari's statement—it may not be impossible that they represent the Collection of Cardinal Ippolito de' Medici, and that Giulia Gonzaga's portrait was amongst them, in which case it would very probably have passed as a picture of one of the Medici.

"If we are to find a name for the very forcible personage represented, Mr. Claude Phillips's suggestion that this is none other than the celebrated picture of Giulia Gonzaga described by Vasari seems the most likely; . . . So far as the date goes this theory is in complete agreement with the picture, which belongs to the artist's full Roman period. The plastic conception of form and the smooth, light modelling of the face, as well as the grandiose movement, are all entirely Michael-angelesque, though a few reminiscences of Venetian colour and technique remain in the crimson drapery."²

Bought: By the second Earl, at R. Cosway's sale, 1791.

Engraved: *Art Journal*, 1897, p. 141.

Exhibited: Burlington House (Old Masters), 1903, No. 58.

84. PORTRAIT OF A GENTLEMAN.

JACOPO ROBUSTI, CALLED TINTORETTO (1518-1594).

Panel. 44 in. by 35 in.

HALF-LENGTH, standing. Three-quarter face, turned to the left, right hand on a table, left hand by his side. Dark dress with white collar. A ring on the little finger of the left hand. "Ano aetatis suo xxxxi" painted on the picture.

THIS picture was formerly known as a portrait of Cæsar Borgia, and attributed to Titian. From the names inscribed on the back it seems formerly to have been in the Noce and La Vrillière Collections. The latter was formed by R. Phélyppeaux de la Vrillière and his son Louis (1599-1681), the former of whom in 1620 built a magnificent house in the Rue des Petits Champs, which was subsequently inhabited by his son Louis and his grandson Balthazar, Marquis de Chateauneuf (ob. 1700). In 1705 the house was bought by Rouillé, "premier fermier des postes," from whom it passed in 1713 to the Comte de Toulouse. Under the Convention it was occupied by the national printing-press, and since 1811 it has been the Banque de France. The La Vrillière Collections were among the most magnificent of the

¹ *Il Mercurio Errante*, Rome, 1693.

² *Athenæum*, 24th January, 1903.

seventeenth century, and the pictures seem to have remained in the house after it passed out of the La Vrillière family, for H. Sauval¹ records that "dans une grande chambre . . . les murailles sont ornées de tableaux des plus illustres Peintres, comme de Paul Veronese, de Tintoret, du Guide, de Bassan et semblables"; many of the pictures are now in the Louvre.

"A delicate, clever, but most perfidious countenance, admirably painted; the hands are injured."²

"There is no clue to the identity of the personage, who appears here in a black dress of absolute simplicity, facing the spectator with a dignity which is not mere self-assertion. . . . The work must . . . belong to Tintoretto or his *entourage*. It is easy to see . . . that the modelling has not the breadth, or the brush-work the synthetic power, that we are accustomed to meet with in Robusti's typical portraits; and moreover, the proportions of the head, and of the features among themselves, are somewhat peculiar. But then the greater number of canvases by which we judge the master belong to the late time. Here the fiery, steadfast gaze, the treatment of the hair and beard, the type of the hands, the painting of the little wisps of diaphanous linen at the throat and wrists—all these things remind the beholder of Tintoretto, only they are smaller and more deliberate in style. The picture, if his own, must be of the early time, when he still affected the golden Titianesque glow which is not to be found to the same extent in his later works."³

When acquired: Doubtful, but possibly it forms one of the "4 large pictures and 12 smaller ones," bought by the first Viscount in 1738 from Mr. Amiconi for £250.

Engraved: *Art Journal*, 1897, p. 143.

Exhibited: Burlington House (Old Masters), 1876, No. 279.

85. PORTRAIT OF A LADY HOLDING A MIRROR.

PARIS BORDONE (1500-1571).

Canvas. 35 in. by 28½ in.

THREE-QUARTER length, standing, nearly full face, looking to the left. Golden yellow hair, crimson velvet dress showing white under-bodice, right hand holding a round mirror in a gold frame, left hand turned back on hip. Gold chains round neck. Pilaster with sculptured panel in background (left), above the panel is a partly erased date. The date was read by Dr. Waagen as MDXXXX, but the inscription is now practically illegible.

THIS picture, like many similar representations of the same individual, has been hitherto called a portrait of Violante, the daughter of Palma Vecchio, but apart from the question of date it evidently does not portray the undoubted Violante painted by Palma himself and now preserved in the Hofmuseum at Vienna. "It

¹ *Histoire . . . des Antiquités de la Ville de Paris*, Paris, 1724, II, p. 232.

² Waagen, *Treasures of Art*, III, 1854, p. 140.

³ C. P., *Art Journal*, 1897, p. 144.



85

PORTRAIT OF A LADY HOLDING A MIRROR

PARIS BORDONE

Canvas. 35 in. by 28½ in.





86

OLD LONDON BRIDGE

SAMUEL SCOTT

Cantab. 18 in. by 54 in.





S7

JUAN DE PAREJA

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ

Canvas. 30 in. by 24 in.



is one of those appropriately sumptuous presentments of the lovely Venetian *cortigiane* with which Paris Bordone is hardly less closely identified than Palma Vecchio himself. . . . The Longford picture is far more delicate in execution than the likeness of the somewhat truculent red-haired 'Lady of the Brignole family'¹ at the National Gallery, though it is less vigorous in characterization, and less well preserved than this well-known piece."² At Vienna there is another portrait of the same person; in it her right hand rests on a table, and at Munich there is a nineteenth-century copy by Lattanzio Guarena of a third version, in which she holds a feather fan. The original of the Munich picture was said by Dr. Mündler to be in a private collection at Carlsruhe, but in 1896, either it, or a replica, was at Friedrichshof, near Homburg, in the Collection of the Empress Frederick of Germany.³

Bought: By the second Earl, as a Giorgione, 1st December, 1812, £150 4s.

Engraved: 1. Either this picture or a replica, as "Violante," by Antonio Viviani (b. *circa* 1780), from an original in the possession of Gasparo Craglietto, at Venice.

2. *Art Journal*, 1897, p. 144.

Exhibited: Burlington House (Old Masters), 1873, No. 134; 1904, No. 73.

86. OLD LONDON BRIDGE.

SAMUEL SCOTT (1710?-1772).

Canvas. 18 in. by 54 in.

VIEW of the bridge, looking up the river, St. Magnus's tower in the right distance, a boat with a man in white and a red cap, right foreground. Left, houses and wharf, in the foreground a boat with a man rowing, and in the stern a woman seated on a red cushion.

Bought: See *infra*, No. 88.

87. JUAN DE PAREJA (1606?-1670).

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ (1599-1660).

Canvas. 30 in. by 24 in.

HALF-LENGTH, standing, turned to the right, showing right hand. Dark complexion and woolly hair, moustaches and beard. Olive green dress, wide square falling collar trimmed with lace. Dark band or baldric crosses the doublet from left to right.

JUAN DE PAREJA was born at Seville about 1606. His parents were probably some of the many negro slaves imported into Spain by the Moors in the sixteenth

¹ This picture came from Genoa and is possibly wrongly named. According to Vasari (ed. 1881, VII, p. 464), Paris Bordone "in Genova mandò . . . un suo ritratto . . . e con esso, un altro quadro simile, d'una donna lascivissima"—a description which would well apply to the subject of this type of portraits.

² C. P., *Art Journal*, 1897, p. 143.

³ "It was shewn me at Friedrichshof in August, 1896, by the Empress, who said she had bought it from Winterhalter's Collection after his death."—H. M. R.

century. He was in Velazquez's service so early as 1623, and was employed by the painter to grind his colours and prepare his canvases, but Velazquez "for the honour of art" would not allow a slave to paint. In spite of this Pareja used to practise painting at night, and when he had accomplished what he considered a sufficiently good picture, he placed it in his master's studio among a number of canvases turned to the wall, hoping that it might attract the attention of Philip IV, who was in the habit of examining Velazquez's unfinished works. The stratagem was successful, and on the King's discovering the picture, Pareja threw himself at Philip's feet and begged his protection against his master's anger. The King told Velazquez that a man who could paint so well should not remain a slave, and the painter accordingly gave Pareja his liberty. This is said to have happened towards the end of Velazquez's life. Pareja remained with Velazquez until his death in 1660, and afterwards continued in the service of his daughter, the wife of J. B. del Mazo, for the rest of his life. His pictures are mostly portraits, but the Prado Museum contains a "Calling of St. Matthew" by him, in which he has introduced his own likeness.¹ In 1650 Velazquez, then at Rome, was commissioned to paint a portrait of Pope Innocent X. He had not been painting for some time and, in order to exercise his hand, he painted a portrait of Juan de Pareja. "When finished he sent the picture by the hand of the original himself to some friends to have their opinion on its merits. They beheld text and copy with amazement 'doubting which they should address, from which receive answer.' The painter Andreas Schmidt, at that time in Rome, afterwards related in Madrid that when it was taken with other good paintings, old and new, to adorn the cloisters of the Pantheon on the Feast of St. Joseph (19th March, 1650), as was at that time customary, 'it met with such universal approbation that in the unanimous opinion of the painters of various nationalities, all else seemed painting, this alone truth.' . . . In the last [18th] century Francisco Preciado, Director of the Spanish Academy in Rome, thought he had re-discovered this portrait in the residence of Cardinal Trojano d'Acquaviva. This probably is one of the two almost identical exemplars now in England, preserved respectively by the Earl of Carlisle in Castle Howard, and by the Earl of Radnor in Longford Castle."²

The picture is probably the same that was sold at Christie's, 27th March, 1801, in Sir William Hamilton's Collection. According to Buchanan³ it came from the Baranello Collection at Naples.

"Of highly animated conception and broad masterly painting."³

"A splendid piece of mellow broad colour, subdued but excellently clear in tone."⁴

"A singularly powerful and impressive piece of work."⁵

¹ Justi, *Diego Velazquez und sein Jahrhundert* (tr. Keane), second edition, Bonn, 1903, II, pp. 148, 341, etc. See also Stirling Maxwell, *Annals of the Artists of Spain*, 1848, and *Velazquez and his Works*, 1855.

² *Memoirs of Painting*, II, p. 76.

³ G. S.

⁴ Waagen, *Galleries and Cabinets*, 1857, p. 361.

⁵ C. F., *Art Journal*, 1897, p. 244.



EVENING ("THE DECLINE OF THE ROMAN
EMPIRE")

CLAUDE GELÉE (CALLED CLAUDE LORRAIN)

Canvas, 40 in. by 53 in.



"The likeness which Velazquez painted of his slave and pupil, Pareja, is undoubtedly the one which belongs to the Earl of Radnor, at Longford Castle. It is easy to see from the 'brio' and spontaneity of the portrait of Pareja that Velazquez, free from hindrances, conventions, and preoccupations of every kind, and certain of his model, executed this work with great spirit, and put his best self into it. There is a copy of this portrait, which was exhibited in the Spanish Exhibition at the Guildhall, 1901, belonging to the Earl of Carlisle, a little redder in tone, and less fresh in execution, especially in the hair, which is more negligent in the method of work, and has not the animation of touch of the original picture."¹

When acquired: Uncertain, before 1814. Probably by the second Earl, 1st May, 1811, £151 14s. 5d.

Engraved: 1. *Art Journal*, 1897, p. 243.

2. A. de Beruete, *Velazquez*, 1906, p. 85.

Exhibited: Burlington House (Old Masters), 1873, No. 141; 1904, No. 79.

88. OLD WESTMINSTER BRIDGE.

SAMUEL SCOTT (1710?-1772).

VIEW of the bridge, looking up stream. Right, a large white four-storied house with a low gable, houses and steps leading to the river in the foreground. In the centre boats and a ship with white sails partly set.

SMALL replicas of this picture and of No. 86 are in the National Gallery.

When acquired: In the first Viscount's account books the payment of £21 on account for these pictures is thus recorded: "20 March, 1749. Mr. Scott in earnest for two pictures bespoke of him at 25 gs. each, but he talks of 5 gs. more each on acct. of his having to lengthen his draughts. N.B. to allow him what his loss of time etc. will entitle him to." (With No. 86) £63.

89. EVENING ("THE DECLINE OF THE ROMAN EMPIRE").

CLAUDE GELÉE (CALLED CLAUDE LORRAIN) (1600?-1682).

Canvas. 40 in. by 53 in.

VIEW looking from high ground across a sheet of water towards a wide valley, through which a river flows; in the middle distance is a ruined aqueduct and other buildings, and on the right is a ruined triumphal arch; the left is occupied by a wooded knoll, in front of which, in the foreground, a shepherd is seated watching two girls who are dragging a goat into the water; other goats and cows are near them; sunset sky.

IN the series of drawings by Claude Lorrain preserved at Chatsworth and published by Boydell in 1777 as the *Liber Veritatis* the sketch (No. 82) of this

¹ A. de Beruete, *Velazquez*, London, 1906, p. 85.

picture has at the back "Claudio fecit in V[rbe] R[oma]" with the name of Lebrun further to the right, showing that the picture was painted in Rome for Lebrun, the Court Painter and general artistic collector of Louis XIV. The *Liber Veritatis* contains another version (No. 153) of the same subject, slightly different, with the inscription "1661 Claudio IV fecit pour M. Le Brun Roma." The picture of which this latter is the record is smaller than the Longford "Evening"; it now belongs to the Duke of Westminster. Mrs. Mark Pattison (Lady Dilke)¹ conjectured that the Longford picture was the later of the two, and that both may have been commissions from Le Brun. An inventory of the Royal pictures in Lebrun's keeping at his death has been printed by M. Guiffrey in the *Nouvelles Archives de l'Art français* for 1883, but it contains no works by Claude Lorrain. Of Lebrun's private Collection, which was very considerable, no list is known to exist. The Longford "Evening" with its companion "Morning" can, however, be traced back to the Collection of the Countess de Verrue,² at the sale of whose pictures in March, 1737, the two pictures were bought by Godeffroy (a dealer) for 8,007 livres. The catalogue³ states that they were bought "pour l'Angleterre," and the fact that they came from the Verrue⁴ Collection is noted in Boydell's *Liber Veritatis*.

"There is no finer Claude Lorrain in England . . . than this great 'Decline of the Roman Empire'; unless it be the incomparable 'Enchanted Castle' now in Lord Wantage's Collection. . . . In no landscape from his brush does the suffused gold of sunset light work more wonderfully in unifying, in transfiguring every natural and artificial detail into a congruous whole. . . . Here we have a typical example of Claude's peculiar genius for re-arranging nature after his own fashion, and withal preserving the very essence of her beauty. He could dare this most dangerous thing and yet succeed, because, having selected the natural basis of his picture and the decorative elements which he deemed necessary to lend to it a heightened expressiveness and beauty, he was able at the next stage to see the thing in his mind's eye really transfigured—that is, he had not only the mental conception, but the actual painter's vision of the subject as he recreated it."⁵

Bought: By the first Viscount, at Dr. Mead's sale, 21st March, 1754, £110 5s.

Engraved: The Chatsworth sketch by Earlom, in *Liber Veritatis*, 1777, No. 82; and by G. H. Every, *Beauties of Claude*, No. 15. The picture by W. Woollett, 1772; and *Art Journal*, 1897, p. 255.

Exhibited: Burlington House (Old Masters), 1873, No. 147; 1902, No. 77.

¹ *Claude Lorrain*, 1884, pp. 81, etc.

² Jeanne d'Albert de Luynes (1670-1736), Mistress of Victor Amadeus II of Savoy. In 1700 she settled in Paris, where it is said she spent 100,000 francs a year on buying works of art. Her Salon was famous, and she was known as "la Dame de Volupté."

Printed in Charles Blanc's *Trésor de la Curiosité*, 1857, I, p. 8.

³ Misprinted "Vence" in Mrs. Mark Pattison's work.

C. P., *Art Journal*, 1897, p. 244. See also Smith, *C. R.*, No. 82.



THE ADORATION OF THE GOLDEN CALF

NICOLAS POUSSIN

Canvas. 60½ in. by 84 in.



90. THE ADORATION OF THE GOLDEN CALF.

NICOLAS POUSSIN (1594-1665).

Canvas. 60½ in. by 84 in.

A ROCKY landscape, in the centre the image of the calf, turned to the right, on a pedestal wreathed with flowers; on each side of it a half-withered tree. On the right, Aaron, in white robes, invites the people to worship; around the pedestal figures of dancing men and women. In the right foreground Israelites in adoration, among them a woman with two children is conspicuous; in the right background two tents; (left) Moses descending a mountain with an attendant. He is lifting one of the Tables of the Law above his head, on the point of throwing it down; the other Table lies broken at his feet.

THIS picture, with its companion "The Passage of the Red Sea" (No. 92), was probably painted by Poussin at Rome. Both are thus recorded by Félibien¹: "Il me seroit malaisé de vous faire un détail de tous les ouvrages que le Poussin fit à Rome. . . . Il en envoya deux à Turin au Marquis de Voghera parent du Cavalier del Pozzo, l'un représentant le Passage de la Mer Rouge, et l'autre l'Adoration du Veau d'Or, tous deux admirables pour la grande ordonnance, la beauté du dessin, et les fortes expressions. Ils sont presentement dans le cabinet du Chevalier de Lorraine." Two years after Félibien's description the pictures are mentioned by G. Brice,² who in his account of the Palais Royal, says "Il ne faut pas oublier d'aller voir le Cabinet du Chevalier de Lorraine . . . où il y a des Tableaux très curieux, entr' autres . . . le Passage de la Mer rouge, et l'Adoration du Veau d'or, de Poussin, ces deux derniers ont esté long-tems à Turin chez le Marquis Voghera." Philippe, called the Chevalier de Lorraine, seems to have been one of those adventurers who figure so largely in the history of French society in the seventeenth and eighteenth centuries. He was a favourite of the Duke of Orleans, and amassed a considerable fortune. On his death in 1702, his pictures passed into the Orleans Collection,³ but the two Poussins, at some unascertained date, were acquired by Benigne de Ragois de Bretonvilliers, President of the Chambre des Comptes, who owned a magnificent house at the east end of the Ile de St. Louis. Brice,⁴ in the 1706 edition of his *Description de Paris*, omits them from his notice of the Palais Royal and does not mention them as being at the Hôtel de Bretonvilliers, but in his sixth edition⁵ he says that in 1710 the President had decorated a suite of rooms, which contained, *inter alia*, "quatre grands tableaux de Poussin; à savoir le *passage de la mer rouge, l'adoration du veau d'or*," etc. In Brice's seventh edition (1717), the pictures are again omitted, and in his eighth edition (1725) it is stated that in 1719 the Hôtel was turned into Custom-House offices. Until their appearance in England in 1741 nothing further is known as to their history.

¹ *Entretiens sur les vies . . . des plus excellens Peintres*, 1685, II, p. 326.² *Description Nouvelle . . . de Paris* (second edition), Paris, 1687, I, p. 60.³ V. Champin, *Le Palais Royal*, 1900.⁴ *Op. cit.*⁵ 1713, II, p. 163.

"The 'Worship of the Golden Calf' is superb in measured rhythm of the central group . . . but unpleasantly red now in the flesh tints, against which the sharp, bright hues of the draperies, where they emerge from the gloom of shadow and darkened varnish, show hard and cutting. It is in this genuine classicity, this power of depicting with a certain sculptural austerity, and yet not without living truth and powerful expression, scenes in which another would only have emphasized riot and licence, that Poussin stands alone. Here, as in many another piece of the same type, there is much the same kind of hieratic solemnity that served to remove from the category of the mere orgie even the strangest rites of antiquity. . . . Much less remarkable, although it must rank as a good Poussin of the same period, is the companion piece . . . 'The Crossing of the Red Sea.'"¹

Bought: With No. 92, by the first Viscount, of Samuel Paris, 20th November, 1741. Their purchase is thus recorded in the private account book preserved at Longford:

"2 Pictures of *Nicolas Poussin* £481 5s. od.
Paris for buying them, at Paris £21 os. od.
From Paris to London, duty, *etc.* £5 1s. 6d."

*Engraved*²: 1. By Poussin, an etching. (Andr. No. 67.)

2. P. Monier sculp. Step. Baudet sculp. (Andr. No. 68.)

3. A Paris chez I. F. Cass. (Andr. No. 69.)

4. Paris. Step. Gantrel. (Andr. No. 70.)

5. Paris. "Terminé au burin par L. Surugue." (Andr. No. 72.)

6. Paris. Reversed. Deel. (Andr. No. 73.)

7. In outline, by Normand in C. P. Landon's *Vies et Œuvres des Peintres les plus célèbres*, III, No. 4, Paris, 1809.

Exhibited: Burlington House (Old Masters), 1873, No. 155; 1903, No. 63.

91. VIEW OF THE ESCURIAL.

PETER PAUL RUBENS (1577-1640) AND PIETER VERHULST (17th century).

Canvas. 61 in. by 100 in.

VIEW from a pass of a mountainous landscape with clouds. In the left foreground a large wooden cross, in front of which are two stags and two hinds. A monk in brown with a staff in his right hand drives before him a mule laden with a white sack. In the middle distance the Escorial is seen in the valley, almost in bird's-eye view. A long avenue of trees leading to a circular enclosure surrounded by a double row of trees is a conspicuous object in the valley. Signed, on the base of the Cross: "P. P. R."

In 1639-40 Edward Norgate (died 1650), Windsor Herald, was employed in collecting pictures for Charles I in the Netherlands. According to a letter³ from

¹ C. P., *Art Journal*, 1897, p. 244. See also Smith, *C. R.*, VIII, pp. 13 and 19.

² Andresen, *N. Poussin. Verzeichniss der nach seinen Gemälden . . . gefertigten Kupferstiche*, Leipzig, 1863.

³ This correspondence is printed in Sainsbury's *Unpublished Papers illustrative of the Life of Rubens*, London, 1859; in Rosenberg's *Rubens-Briefe*, 1881; in Max Rooses's *L'Œuvre de Rubens*, 1890, vol. IV; and in part in Dawson Turner's *Catalogue of the Works of Art in the possession of Sir P. P. Rubens at the Time of his Decease*, privately printed, 1839.

Sir Balthazar Gerbier, the King's agent at Brussels, dated 3rd-13th March, 1639-40 and addressed to Rubens, it seems that Norgate saw in the painter's studio a picture of the Escorial, of which he spoke to the King. Gerbier was asked to acquire it for the Royal Collection and (if Rubens will sell it) to ask him to "finish it and fill the foreground with passers by and people in the costume of the country &c." To this Rubens replied that Norgate did see the picture, but that the painter did not think it necessary to say, as he must to the King, that it was not his work but "faite entierem^t par un Peintre de[s] plus communs (qui s'appelle Verhulst) de ceste ville après un mien dessein fait sur le lieu mesme. Aussi n'est elle aucunem^t digne de paroistre entre les merveilles du Cabinet de sa Maj^{te}." It seems, however, that Rubens was persuaded to finish and part with either the picture that Norgate had seen or another on the same subject, for on 12th May, 1640, Gerbier wrote to Inigo Jones that "the Landskipp w^{ch} represents that of S^t. Lorenzo in the Escuriall, don by a painter att Antwerp, after S^r Peeter Reubens his designe" had arrived and that he was waiting for an opportunity to send it to the King. On 31st May another letter from Gerbier (to W. Murray, Groom of the Bedchamber) announces the despatch of a picture by Jordaens; the writer adds "You will finde in the same case a picture representing the Contry about the Escuriall in Spaine, w^h hath bin paynted by one of Antwerpe, after S^r Pieter Rubens drauft; and is presented by him unto his Maj^{ty} . . . I doe send here inclosed S^r Pieter Rubens his letter touching that subject." This letter is as follows:¹

"MONSIEUR,

Voyçi la Peinture de S. Laurens en Escorial acheuée selon la Capacité du Maistre toutes-fois aueq mon aduis, Plaise a Dieu que l'extrauagance du suget puisse donner quelque recreation a Sa Maies^{te}, La montaigne s'appelle la sierra de S. Juan en Malagon, elle est fort haulte et erte, et fort difficile a monter et descendre, de sorte que nous auions les Nuees desous nostre veue bien bas, demeurant en hault le ciel fort clair et serain, Il i at en la summité un grande Croix de bois laquelle se decouure aysement de Madrit, et il y â de Coste une petite Eglise dediee a S. Jean qui ne se pouuoit représenter dedans le tableau, car nous l'auions derriere le dos, ou que demeure un Eremite que voicy auecq son borico,² Il n'est par besoing de dire que en bas est le superbe bastiment de S^t Laurens en escorial auecq le Village et ses allees d'arbres auecq la fresneda³ et ses deux estangs et le chemin vers Madrid quapparoit en hault proche de L'orizont, La montagne couerte de ce nuage se dit la Siena tocada pourçe qu'elle a quasi tousjours comme un voyle alentour de sa teste Il y a quelque tour e mayson a costé ne me souenant pas de leur nom Particulierement, mais Je scay que le Roy i alloit par occasion de la Chasse la Montagne tout contre a main Gauche est la Sierra

¹ Printed in facsimile by Dawson Turner (*op. cit.*).

² Donkey.

³ A grove of ash trees.

y puerto de butrago Voyla tout ce que Je puis dire sur ce sujet demeurant a
jamais Monsieur

Vostre Seruiteur tres humble

Pietro Paulo Rubens.

Jay oublie de dire qu'au sommet nous rencontrasmes *forze venayson* comme est representè en la Peinture." To the words "forze venayson" Gerbier has added in the margin "he meanes deare, w^{ch} ys called venson when putt in crust." What became of this picture, or even whether it ever reached Charles I, is uncertain: it cannot be traced under Rubens's name in either Vanderdoort's Catalogue or in the Inventory of the Royal effects as sold by the Commonwealth, though it is possible that it may be one of the numerous anonymous landscapes mentioned in the last-named document.

A good deal of confusion exists about the various views of the Escorial bearing Rubens's name. Rubens died almost immediately after writing the above letter, and in the "Specification des Peintures trouvées a la Maison Mortuaire de feu Messire Pierre Paul Rubens" (1640) No. 132 is "Un paysage au naturel representant l'Escorial et ses environs."¹ Smith,² who has been followed by M. Max Rooses, describes five pictures of the Escorial by Rubens: (1) canvas, 3 ft. 5 in. by 6 ft. 5 in., belonging to Lord Egremont (now in Lord Leconfield's Collection at Petworth): this is a different version from that at Longford; (2) panel, 2 ft. 1 in. by 3 ft. 1 in., similar to Lord Egremont's, sold by Mr. Stanley at Cosway's Sale in 1821 to Messrs. Woodburn for forty-four guineas; (3) a picture belonging to the Rev. Edward Balme, exhibited in the British Gallery in 1819; (4) the Longford picture "attributed to Rubens (but in reality a capital picture by Mompers)"³ with the wrong measurement of "7 ft. by 10 ft. (about)"; (5) a picture at Dresden⁴ (bought at Prague in 1742), with huntsmen and dogs in the foreground.

With the exception of No. 3, as to which we have no information, the Longford picture is the only one of these various views of the Escorial which answers to the description given by Rubens in his letter to Gerbier. The Longford picture was No. 54 in the *Catalogue of the Entire Collection of Pictures of Richard Cosway* (1791), where it is described as "a favourite picture in the late Lady Betty Germaine's Cabinet." It is probably the same as a "View of the Escorial and its Environs" exhibited for sale by Vandergucht at the Lyceum in 1787 (No. 117), the signature

¹ In the contemporary English version printed by Dawson Turner (p. 9): "A Landschap after the naturall wherein is the Escoriall in Little."

² *C. R.*, 1830, II, 1195.

³ This mistake evidently arises from Smith's confusing the large Rubens landscape with the small picture (No. 16) by Mompers, formerly called "View of the Escorial." The mistake has been followed by Waagen, *Kleine Schriften*, 1875, p. 295, and by M. Rooses.

⁴ Woermann's *Katalog*, 1892, No. 983.



9²

THE PASSAGE OF THE RED SEA

NICOLAS POUSSIN

Canvas, 61 in. by 84 in.



on the base of the Cross being especially mentioned in the catalogue. This picture was sold in 1788 for £210.¹

Bought: By the second Earl, from Cosway's Collection, in 1791.

Exhibited: Burlington (Old Masters), 1876, No. 226.

92. THE PASSAGE OF THE RED SEA. NICOLAS POUSSIN (1594-1665).

Canvas. 61 in. by 84 in.

THE Israelites have crossed the Red Sea and are gathered on the shore and the slopes of a mountain (left). Moses is standing (right) beside the sea, only a small portion of which is seen; his left arm is extended, a rod in his hand, as a signal for the return of the waves and the destruction of the Egyptian army. Four Israelites are in the foreground, one of them in the water, pulling ashore the body of a man in armour, two have each a shield and the fourth is stooping to recover some spoil from the waves. Some of the Israelites are on their knees, others hasten in terror from the scene. Heavy dark clouds to the right.

FOR the history of this picture and of its purchase by the first Viscount, see No. 90.

Engraved: 1. By Stephan Gantrel.

2. In outline, by U. Lingée, in Landon's *Vies et Œuvres des Peintres les plus célèbres*, I, No. 2, Paris, 1809.

Exhibited: Burlington House (Old Masters), 1873, No. 105.

93. VENUS DISARMING CUPID.

ANTONIO ALLEGRI DA CORREGGIO (1494?-1534).

Canvas. 59 in. by 42 in.

VENUS holding Cupid's bow with her right hand raised above her head. Cupid, his back to the spectator, showing blue wings tipped with pink, has his right arm raised to snatch his bow; his left hand rests on Venus's left knee. In the right background a crouching satyr, holding a pipe in his left hand, watches the principal group and stretches forward to grasp Cupid's quiver, which is lying on the ground. In the left background the trunk of a tree and drapery. Lighted from the right.

VASARI,³ in his very perfunctory account of Correggio, says that towards the end of his life the painter produced for Frederick II, Duke of Mantua, two pictures, one a Leda, and the other a Venus, which were intended to be sent to the Emperor

¹ Redford, *Art Sales*, II, 319.

² Andresen, *op. cit.*, No. 49. See also Smith, *C. R.*, VIII, p. 13.

³ *Vite*, ed. Milanese, tom. IV, p. 115, Florence, 1879.

Charles V. Of the Leda he says very little, but the Venus is described as "si di morbidezza colorite e d'ombre di carne lavorate, che non parevano colori, ma carni. Era in un paese mirabile: ni mai lombardo fu, che meglio facesse queste cose di lui; ed oltra di cio capegli sì leggiadri di colore e con finita pulitezza sfilati e condotti, che meglio di quegli non si può vedere. Erarvi alcuni Amori, che delle saette facevano prova su una pietra, quelle d'oro e di piombo, lavorati con bello artificio; el quel che più grazia donava alla Venere, era una acqua chiarissima e limpida, che correva fra alcuni sassi e bagnava i piedi di quella."

It does not seem necessary, with Signor Milanese and Signor Ricci,¹ to accuse Vasari of having, in this description, confused three pictures of Correggio's, the Io, Danae, and Leda, but it is quite clear that the biographer (whose information as to these pictures seems to have been derived from Giulio Romano) has confused two of them, viz., the Danae and the Leda, for in the former picture the two cupids are introduced and the hair is a prominent feature, while in the latter the landscape and stream are conspicuous. It is obvious that Vasari's description cannot refer to the Longford picture or to any replica of it, though an attempt to do so has lately been made,² on the ground that the Io does not contain any landscape. Omitting the Io altogether, Vasari's account perfectly agrees with the Leda and the Danae.

In Raphael Mengs's life of Correggio, which contains a much completer list of the painter's works than that given by Vasari, there is no mention of a Venus, and apparently the earliest allusion to this picture is in a letter³ of Horace Walpole to Sir Horace Mann, dated 18th November, 1771: "Mr. Hamilton's Correggio is arrived. I have seen it: it is divine—and so is the price; for nothing but a demi-god, or a demi-devil, that is, a nabob, can purchase it. What do you think of three thousand pounds? It has all Correggio's grace, and none of his grimace, which, like Shakespeare, he is too apt to blend and confound." On 14th December Walpole again refers to it (in a letter to the Countess of Upper Ossory): "If Lord Ossory has a mind to enrich Amptill, Mr. Hamilton has brought over a charming Correggio, and a collection of . . . enough antiquity to fill your whole gallery at least. Your Lord must make haste, or those learned patrons of taste, the Czarina, Lord Clive, or some nabob, will give £50,000 for the collection, though the picture may yet be had for £3,000, and the antiquities for £8,000. They are a little dear, but the first is delightful, and the latter most entertaining." The Mr. Hamilton who owned the picture was Sir William Hamilton (1730-1803), who from 1764 was British envoy extraordinary and plenipotentiary at the Court of Naples. His correspondence⁴ contains many references to the Venus. On 23rd November, 1773, he wrote from Venice to his nephew Charles Greville: "How

¹ *Antonio Allegri da Correggio* (English translation), London, 1896.

² Julius Fuchs, *A Criticism of Correggio's Cupid Disarmed*, New York, privately printed, 1903.

³ Walpole's *Letters*, ed. Mrs. Toynbee, 1904, VIII, p. 107.

⁴ *Hamilton and Nelson Papers* (Mr. Alfred Morrison's Autographs, Second Series, I and II. Printed for Private Circulation, 1893).



93

VENUS DISARMING CUPID

ANTONIO ALLEGRI DA CORREGGIO

Canvas. 59 in. by 42 in.



does my dear *Venus*? there is nothing like her, believe me. Do make Bartolozzi engrave it, with Cipriani's assistance, if it is still mine." Charles Greville was entrusted by Sir William Hamilton with the sale of the picture. On 12th February, 1773, he writes from St. James's Square to his uncle: "I see y^e picture daily, and daily regret that you will ever part with it. . . . I am melancholy when I think there is a chance of your parting with it, yet I do all I can to part with it. I wish you could keep it, or that I could get it . . . I am a greater enthusiast every day about it, and poor as I am I would [give] £50 per annum to have it my own . . . Lord Stormont has just seen it; He admires it much, but nobody admires it as I do." From Greville's next letter it seems that about this time two copies were made of the *Venus*. On 11th May, 1773, he writes to Sir William Hamilton: "Patoun has from his own copy made another, which he intends for my father. I am sorry for it, as I must confess to you it is a poor thing; he has aim'd at warm coloring and spoil'd the hue, and y^e copy of a copy is, of course, many degrees further from y^e original, yet it is admired by the few who he lets see it, and he is extoll'd astonishingly, and his copy really prefer'd to the original by many of *our* connoisseurs." The next reference to the picture is in an undated letter from Sir William Hamilton to Greville, endorsed "June 5, 1775": from the context the date seems to be a year too late. The passage relating to the picture is as follows: "As to my Corregio, I will consent to its being lined provided it is done in your presence, and when Patoun is returned, who will touch in with a fine brush the little spots that may offend the eye, but not too much, and I beg you will be present even when Patoun shall operate, the right leg above the ankle is touched in with water-colours as there was a damage there; all these will appear terrible when the picture is lined and washed, but I am sure if properly touched nothing will offend the eye, and the picture will come out as bright as a diamond; but if it is not properly done the finest picture perhaps in the world will be ruined. As this affair is of real consequence to me, for, besides the money'd value, I really love the picture so much that it would be an irreparable loss to me shou'd an accident befall it, I make no appoligy in begging of you to inspect the whole of the ceremony; shou'd it succeed I shall look upon it as a new lease of the picture without which I really fear, *entre nous*, that the picture will not keep together many years."¹ The operation of re-lining was carried out shortly after this letter, and Sir William Hamilton was duly informed of its success by his correspondent, to whom he wrote in reply from Naples on 2nd August, 1774: "I am quite happy that the lining of the Corregio has succeeded so well, and think with you that Patoun had better not touch it. I know that he is the cause of my not having sold the picture, yet do not believe that he did it maliciously . . . Enjoy my excellent piece now she is sound, till I can possess her again. I shou'd not like to make you pay £25 per annum for an enjoyment you may have [for] some time gratis. God knows how

¹ *Morrison Autographs*, I, p. 37, where it is printed after the letter next quoted.

long; but if I ever settle in England she will be a comfort to me, as I know there is not a better picture in Europe. If from lining the hurt on the leg, and some little chips appear, you can without any danger let them be stippled in with water colours, that the picture may not lose of its effect. There was a certain painter and picture cleaner call'd Moreland,¹ a friend of mine, who wou'd do anything for me. If you can find him . . . see if he will undertake it, but mind it must be in water colours, not oil, for that can hurt nothing, it was the method I did at Naples. On the nose there is a little speck and many little ones on the body, these touched with the tints such as those nearest them prevent a false effect that spoils union. I stick to my text, unless I get £3,000 for it I shall not part with it." As Sir William Hamilton could not sell the picture it remained in Charles Greville's hands. In 1780 the latter changed his house, whereupon his uncle wrote (from Portici, 12th September): "I trust if you remove from your house, you will lodge my favourite Correggio and the rest of my treasures in your possession in some safe place," to which Greville replied on 16th October following: "I beg you not to be uneasy about your Venus, she is most excellently taken care of, and connoisseurs say that she did not look handsomer at Naples . . . I really have a good shew, and all my own except the S. Rosa and the Diego Velasquez in one room, and the Venus in another."

For some years after this there is no mention of the picture in Hamilton's correspondence; it seems to have been returned to him at Naples, for in a letter to him from Gavin Hamilton, dated Rome, 28th December (probably 1790), the latter says: "I propose going to England in the spring . . . I shall therefore certainly pay you and Emma a vizet before that time . . . I must see your Correggio." That it was at Naples about this time is also shown by the diary of Count Gastone della Torre Rezzonico,² in whose account of the Hamilton Collection is the following passage: "Vidi il quadro di Venere attribuito al Correggio. Sembra essere il compagno dell' educazione d'Amore da me conosciuto a Parigi . . . La composizione è piena di grazie, e di belle mosse nelle membra della Dea, e del figlio, e contrastano mirabilmente le linee serpentine fra loro, e il pieno, e il vuoto nel gruppo; Venere si vede tutta di faccia, Amore in ischiena, e si arrampica quasi sulle gambe della madre per giungere all' arco . . . Questo pensiero vedesi più volte espresso dal Parmigiano ne' suoi disegni in casa S. Vitale, ed altrove. Il quadro è stato ripulito più volte, ma quanto ne resta è tuttavia bellissimo, e molto accordato, avvegnachè privo di quel fiore, che lo avrà reso ammirabile, come tutte le cose di Antonio. È in tela. Mengs lo credeva di Luca Cangiaso." In a footnote Count della Torre Rezzonico adds: "Il sig. Passeri me fe' vedere uno schizzo di Luca Cangiaso³ in carta ad acquerello, in cui cercava il pensiero della Venere, onde parmi dimostrato, che Luca n'è l'inventore, e non il Correggio."

¹ Henry Robert Morland (1730?-1797), the father of George Morland.

² *Giornale del Viaggio di Napoli negli anni 1789 e 1790*, Opere. Tom. 7, 1819, p. 238.

³ Luca Cambiaso, or Cangiaso (1527-1585?).

In the next notice we have of the picture, it is in the hands of Benjamin Vandergucht, for on 12th March, 1793, Hamilton writes from Naples to Greville: "I wish L^d Abercorn would take my Correggio and give me £1200 for it at his leisure, or give me an annuity of the value. I still persist it is a glorious and uncommon picture but it must be removed from Vandergucht's." Eventually Sir William Hamilton sold it to Vandergucht for £1,500. At the auction of the latter's pictures, which took place in April, 1796, it was described as "A Venus, Cupid and Satyr. The graceful attitude of Venus is inimitably conceived; the eager desire of Cupid to recover his power is of a poetical fancy, it is Correggio in all his perfection of art and taste. The late Mr. Van der Gucht paid Sir William Hamilton, who brought this picture into England, £1500 for it: it is truly a chef d'œuvre." At the sale the Venus fetched £600; its acquisition by the second Earl of Radnor is thus recorded in his lordship's private account-book: "(To Mr Christie through Hoare.) Picture of Correggio at the late Mr. Vandergucht's Sale . . . £630. 0. 0."

Since the Venus has been at Longford Castle, the following opinions on it have been expressed:

1. "The oft-recurring composition; but too feeble in the modelling, and too monotonous and heavy in the colouring, which has an affinity to Luca Cambiasi."¹
2. "Venus den Amor entwaffnend, dabei ein Satyr. Die Komposition, die sich in mannigfachen Wiederholungen findet, wird dem Correggio zugeschrieben, ohne dass sich jemals das Original hätte nachweisen lassen. Auch die Zeichnung wol nicht von ihm.—Eine jener Wiederholungen, für ächt ausgegeben, schwach in der Modellirung und schwer im Ton, jedenfalls ein Bild aus späteren Zeit, bei Lord Folkestone in Longford Castle."²
3. "Je ne connais rien de plus délicieux, de plus charmant de formes, d'un ton plus vrai, d'une touche plus moelleuse que 'l'Amour désarmé par Vénus.'"³
4. "Lord Radnor's 'Venus disarming Cupid,' ascribed, on grounds that are not obvious, to Correggio, is a graceful, half-sculpturesque composition, familiar to most of us."⁴
5. "Encore un tableau d'une beauté de contours et d'une grâce incomparables. C'est une idylle antique qui a pour thème Cypris et Cupidon: c'est un hymne à la nature, à la mère des Grâces et des Amours, etc."⁵
6. "The countenance of the Venus is very much of the Leonardo da Vinci type, which Correggio sometimes adopted; a rich brown tone, with the softness peculiar to this master. The lights and shades are most cleverly massed and contrasted and the raised arm of Venus is very skilfully foreshortened."⁶

¹ Waagen, *Galleries and Cabinets*, p. 359.

² Meyer, *Correggio*, Leipzig, 1871, p. 385.

³ Paul Rochery, in C. Blanc's *Histoire des Peintres de toutes les Ecoles. Ecoles Lombardes*, Paris, 1875, p. 19. The engraving which accompanies these remarks is of another version of the picture, noticed above later on.

⁴ *Athenæum*, 22nd January, 1876.

⁵ Marguerite Albana Mignaty, *Le Corrège*, Paris, 1881, p. 363.

⁶ G. S.

7. In Signor Corrado Ricci's *Antonio Allegri da Correggio* there is no mention of the picture. "Of the various other allegorical and mythological works ascribed to Correggio we think it unnecessary to speak. The time for their profitable discussion has either passed by, or is not yet come."¹

8. "Notwithstanding all these credentials I imagine that any student of Correggio's art, or indeed, of Italian Art in general, would, face to face with the picture itself, hardly think it necessary to discuss very seriously its claims to be considered as an original from his brush. Though, in virtue of its pretty, suave colour the canvas, now that it has been judiciously cleaned, exercises a certain attraction, though it is lighted by a faint reflection of Allegri's *enjouement* and tempered voluptuousness, it belongs manifestly to another and later time. . . . The picture, to my thinking, belongs to one of the Italian eclectics of the seventeenth century. The very quality of the individual colours supports this view; the rose-pink of the quiver, its scarlet ribbons, the azure of the hastily-painted falling drapery behind Venus, are all tints which one associates with that time, and not with the climax of the true Renaissance."²

The following (excluding the copies mentioned in Greville's letter) are other recorded versions of this picture:

1. A slightly different version (see below, Engravings) is engraved in Landon's *Vies et Œuvres des Peintres les plus célèbres* (Paris, 1803), where it is stated that "ce tableau, provenant de la succession de M. Mayer, de Strasbourg, est dans le Cabinet de M. le chevalier de Fabry, à Genève."

2. In the sale catalogue of W. G. Coesvelt (London, 1836), No. 81, was "Correggio, 1. 7. x 1. 2. On panel, Venus, with Cupid seeking to regain his Bow . . . and a crouching Satyr. . . . From a noble collection, which must not be named." This picture was bought in for £294. It was offered for sale at a less figure again in 1840.³

3. Meyer⁴ says that another version was bought in Italy in the early part of the nineteenth century by Walter Savage Landor, and subsequently belonged to J. Guggenheim at Oxford.

4. In 1903 a version of this picture, agreeing in all respects with that at Longford (size not stated) was in the possession of Dr. A. A. Richardson, 124, West 111th Street, New York. This picture was in London in 1873, but nothing is stated as to its origin in a pamphlet on it by Dr. Julius Fuchs.⁵

5. A small copy is in the University Gallery at Würzburg.

Bought: By the second Earl, at Vandergucht's sale, 12th March, 1796, £630.

Engraved: There are two versions of this picture engraved:

A. The Longford version, in which Venus has no veil and there are no houses in the landscape.

¹ English Translation, London, 1896, II, p. 324.
Redford, *Art Sales*, I, p. 130.

² C. P., *Art Journal*, 1897, p. 142.

⁴ *Correggio*, 1871.

⁵ *A Criticism of Correggio's Cupid Disarmed*, privately printed, New York, 1903.



94

RUTH AND NAOMI

BARTOLOMÉ ESTEBAN MURILLO

Canvas. 68 in. by 80 in.



1. "Gughielmo Morghen del. et sculp." Dedicated to Sir William Hamilton. From the Longford picture, then in the Hamilton Collection.

2. "Tom" Todeschini Veronese dis. e inc. in Roma." Published by Piale.

3. In outline, published by James Carpenter in 1835. Drawn and etched by F. Joubert, from the Coesvelt version.

4. Mezzotint, without name, but by Pickler.

5. By J. G. Janota.

B. In these Venus wears a headdress or veil and the landscape contains buildings. Some of these engravings are reversed from the Longford version.

1. By C. Guérin of Strasburg, from the Mayer and de Fabry picture.

2. By C. Normand, outline, in Landon's *Vies et Œuvres des Peintres les plus célèbres*, (Paris, 1813).

3. By Johannot Frères, Paris.

4. In C. Blanc's *Histoire des Peintres de toutes les Ecoles. Ecoles Lombardes*, Paris, 1875. A reproduction of Guérin's engraving.

Exhibited: Burlington House (Old Masters), 1876, No. 131.

94. RUTH AND NAOMI.

BARTOLOMÉ ESTEBAN MURILLO (1617-1682).

Canvas. 68 in. by 80 in.

FULL-LENGTH figures. Naomi, a red cloak over her shoulders and a red-brown gauze scarf over her head, carrying a bundle, points backwards with her left arm. Ruth, in a brown dress over a black petticoat embroidered with gold, white embroidered bodice with long white sleeves tied with red at the wrists, a lace kerchief with a red bow on her neck, bare-headed, a red ribbon in her hair, blue stockings; her face in profile turned away and looking to the left, her right hand raised, in her left hand holding a bag and a parchment scroll on which is inscribed: "Populus tuus, populus meus, Deus tuus, Deus meus. Ruth." In the middle distance Orpah walking to the right. At the side of Naomi is a dog, advancing to the left. Landscape with trees in the background.

THIS picture was formerly ascribed to Giovanni di San Giovanni. In an old MS. catalogue is a pencil memorandum, "Lodovico Cigoli, J. R." with a note by the second Earl of Radnor to the effect that "this is Sir Joshua Reynolds's Memorandum of the Picture of Ruth and Naomi which has been hitherto supposed to be Bartol Murillo. August 30, 1780." The picture is not mentioned in Justi's *Murillo* (Leipzig, 1892), but it is referred to in Sir William Stirling Maxwell's *Artists in Spain*, and is No. 17 in P. Lefort's *Catalogue of Murillo's Works* (Paris, 1892).

"The shadows of the faces are browner and more solidly massed than is usual in the works of Murillo, the general tone is a rich deep brown. There is a tragic dignity about the figure of Naomi and her face is pathetic and earnest, which contrasts strongly with the modest, almost timid demeanour of Ruth. The sky is cleverly diversified with clouds of different tints and the distant mountains toned with atmospheric effect."¹

¹ G. S.

"The only other important example of Spanish art in the collection is a large canvas 'Ruth and Naomi,' by Murillo, illustrating the naturalistic phase of his art, and showing him less preoccupied with balanced grace and harmony of composition than he generally is even when he designedly keeps close to the familiar contemporary types of his own Andalusia."¹

When acquired: Unknown; in catalogue, *circa* 1760.

Exhibited: Burlington House (Old Masters), 1873, No. 152; 1903, No. 48.

95. MARTYRDOM OF ST. SEBASTIAN.

NETHERLANDISH SCHOOL (16th century).

Panel. 63½ in. by 44½ in.

THE nude figure of St. Sebastian bound to a tree in the left foreground, arrows in his side and through each leg, and another lying at his feet; (right) a landscape with fantastic blue rocky peaks and a ruined castle. Dated, on rock in foreground (right), "1542."

IN an early MS. catalogue preserved at Longford this curious picture is ascribed to Sebastian del Piombo, with the following quaint note: "The Painter of this Picture lived in the time of Raphael and Michael Angelo, the former of which was excellent in Colouring and the latter was famous for Designing. Sebastian del Piombo was likewise an excellent Colourist, and being appointed to draw this Picture for Francis the first, King of France, Michael Angelo, out of envy to Raphael, design'd the Picture, and Sebastian colour'd it." The figure of St. Sebastian is copied from a figure of one of the blessed—who is being pulled upwards from above—in the extreme left of Michael Angelo's "Last Judgment" in the Sistine Chapel: in the original the legs hang in the air. The figure is in the same rank as the group of Angels with trumpets. Another adaptation of the same figure is in a picture in the Dresden Gallery (No. 74), "The Burning of a Heretic," which came from the Duke of Buckingham's Collection, in the catalogue² of which it is thus described: "By Michael Angelo. A man in torture. 6 ft. o. by 4 ft. o." This picture was bought by the Archduke Leopold and came to Dresden from the Prague Collection.

"A first glance makes it evident . . . that we have here the work of one of those Netherlanders who descended into Italy throughout the first half of the sixteenth century, and, fully trained already in the Northern methods, sought, with more enthusiasm than success, to assimilate, some the mysterious beauty of Leonardo, others the divine beauty of Raphael, and not a few, like the painter of this piece, the *terribilità* of Michelangelo . . . The curiously eclectic character of this panel, in which St Sebastian is depicted, bound and pierced with arrows, in a rich landscape obviously Flemish in style, at once betrays its origin. This is

¹ C. P., *Art Journal*, 1897, p. 244.

² London, 1758.



97

MORNING ("THE RISE OF THE ROMAN
EMPIRE")

CLAUDE GELÉE, CALLED CLAUDE LORRAIN

Canvas. 40 in. by 54 in.



abundantly confirmed by the sound, enamel-like, and thoroughly Northern character of the painting, which is extraordinarily well-preserved. The landscape is a development of the usual Netherlandish sixteenth-century type, but in the broad handling of the trees in the foreground is seen the result of Italian, perhaps Venetian, example. In the middle distance are Roman ruins—apparently monumental baths—much too small for their position in the picture. The figure of St Sebastian is taken bodily and without sensible alteration from Michelangelo's 'Last Judgment' . . . It has no natural connection with the landscape or the scene. The Netherlander Martin van Heemskerck is known to have made a special study in Rome of Michelangelo, and also of Roman antiquities . . . It appears, however, that Heemskerck went to Italy in 1532, and returned in 1535 or 1536 . . . As the 'Last Judgment' was not unveiled until Christmas Day, 1541, or at the earliest in the autumn of 1540, it is no longer possible to connect Heemskerck's name with the Longford picture."¹

To the above remarks it may be added that as Michael Angelo was occupied for seven years in painting the "Last Judgment" it is not impossible that Martin van Heemskerck, to whose style the Longford picture has so strong an affinity, may have seen portions, or at least studies, of the great work in the Sistine Chapel during his stay in Rome, and that the "St Sebastian" is really from his brush.

Bought: By the first Viscount, at S. Paris's sale, 5th May, 1738, £86.

Engraved: *Art Journal*, 1897, p. 102.

96. HEAD OF ST. MARY MAGDALEN.

GUIDO RENI (1575-1642).

Copper. 18½ in. by 15½ in.

HEAD supported on right hand, three-quarter face, looking upwards, towards the right.

"FEATURES of extraordinary beauty, painted with great clearness."²

"Full of sentiment and beauty."³

Bought: By the first Viscount, at Prestage's sale, 24th February, 1756, £23 12s. 6d.

97. MORNING ("THE RISE OF THE ROMAN EMPIRE").

CLAUDE GELÉE, CALLED CLAUDE LORRAIN (1600-1682).

Canvas. 40 in. by 54 in.

LANDSCAPE, intended to represent the landing of Æneas in Italy, as symbolical of the rise of the Roman Empire. View of a seaport at sunrise, looking towards the open sea; in the foreground to the left two men pulling in a boat, with a man standing up in it assisting them;

¹ C. P., *Art Journal*, 1897, p. 102.

² Waagen, *Art Treasures*, III, p. 140.

³ Hazlitt, *Criticisms on Art*, 1843, I, p. 106.

beyond is another boat, in which are soldiers and other figures, and on the left are the prows of two vessels; other vessels in the distance. On the right is a high rocky coast with trees and buildings.

For the history of this picture see No. 89. The sketch is No. 122 in the Chatsworth *Liber Veritatis*. At the back is inscribed in black letters on the canvas: "On the Picture 'Claude I V F Romae 1630.' N. 123 of the Duke of Devons Collection of Original Drawings of Claude Loraine. Att the bottom of it, for Paris wth Claude^s Name." This inscription is very misleading, and seems to have been added from imperfect information. No signature can now be seen on the picture, nor did the painter sign his pictures before 1639. The Chatsworth sketch is No. 122 (not No. 123, which is that of a landscape in the Collection of Lord Northbrook, with the inscription at the back "Claudio I V F il Sig^r Torette"). No. 122 is inscribed "Paris Claudio fecit." There is, however, an etching¹ of Claude, known as "La Tempête," which bears the inscription "Claude Ielle I. V. F. Romae. 1630"—the earliest date to be found on the etchings. In this there is introduced a boat with figures, which bears some slight resemblance to the boat in the Longford "Morning," though the etching and the picture have nothing else in common. It would seem that the Longford inscription has been added from an imperfect recollection of this etching.

Bought: By the first Viscount, at Dr. Mead's sale, 21st March, 1754, £113 8s.

Engraved: By James Mason, 1772. The Chatsworth drawing was engraved by James Earlom in Boydell's *Liber Veritatis*, 1777, No. 122.

Exhibited: Burlington House (Old Masters), 1873, No. 144; 1902, No. 75.

98. NATHAN AND DAVID.

SCHOOL OF REMBRANDT.

Canvas. 28 $\frac{3}{4}$ in. by 25 in.

DAVID seated (centre), in gold embroidered robes, red shoes, white turban with aigrette. Nathan standing over him (left) with right hand raised; (right) a table with a red cover on which are a lamp and an open book. Curtains with gold embroidery in the background.

WAAGEN² was of opinion that this picture is a good specimen of the work of Salomon Koninch (1609-1656). Mr. Claude Phillips has suggested that it is by Gerbrandt van Eeckhout (1621-1674). In John Smith's MS. catalogue (1829) it is ascribed to Aert de Gelder, but in later Longford catalogues it has been attributed to Rembrandt.

Bought: By the first Viscount, at Burchett's sale, 9th April, 1747, £5 10s.

¹ See Robert Dumesnil, *Le Peintre-graveur Français*, 1868, X, p. 166.

² *Galleries and Cabinets*, p. 358.



99

THE CHILDREN OF CHRISTIAN II, KING
OF DENMARK

JAN [GOSSAERT] VAN MAHUSE

Panel. 15 in. by 18³ in.



99. THE CHILDREN OF CHRISTIAN II, KING OF DENMARK.

JAN [GOSSAERT] VAN MABUSE (1470?-1541).

Panel. 15 in. by 18 $\frac{3}{4}$ in.

A TABLE in the foreground, behind it three children, half lengths. In the centre a boy (John) in black velvet with full sleeves, showing white shirt at neck and wrists, a small gold chain round his neck, black cap, full face and curly hair, both hands showing; (right) a girl (Christina) in black velvet with ermine sleeves, a white cap, pointed in the centre, above it a black cap with gold embroidery; a plum (or apple) in her left hand, her right hand under the arm of the boy in the centre; (left) a girl (Dorothy) in black velvet and ermine, cut square at the neck, pearl necklace and fair curly hair. The hands of all the children are on the table, on which are two plums (or apples) and two sprays of cherry. Background a grey panel.

CHRISTIAN II (1480-1559), King of Denmark, Norway and Sweden, came to the throne in 1513. In 1515 he married Elisabeth (Isabella) of Austria, sister of Charles II, by whom he had: John (1518-1532); two sons who died young; Dorothy (1520-1580), who married (1532) Frederick II, Elector Palatine; and Christina (1523-1590): she married firstly Francis, Duke of Milan, who died in 1535. On the death of Jane Seymour (1537) Henry VIII opened negotiations for the hand of the Duchess of Milan, commissioning Holbein to paint her portrait (at Brussels in 1538). The negotiations dragged on until 1539, when Christina definitely declined the match on the ground that "if she had two heads, she would be happy to place one at his Majesty's disposal, but, that as she only had one, she preferred to keep it on her own shoulders." Two years later she married Francis, Duke of Lorraine, who died in 1545.

Christian II, the "Nero of the North," was so hated for his cruelty that in 1523 he was forced to abdicate. He came with his queen to England, where they arrived 15th June, 1523, staying in England twenty-two days, and then proceeding to the Netherlands.

This picture, and its replicas, was formerly known as the "Children of Henry VII" (Arthur, Henry, and Margaret), but in 1863 Sir George Scharf proved, in a paper in *Archaeologia*¹ that it represents the children of Christian II. The original is at Hampton Court,² and has been identified with tolerable certainty as that described in Henry VIII's inventory (1542) as "A table wth the pictures of the three children of the Kynge of Denmarke, wth a curtayne of white and yellow sarcenett paned together." It can be traced in Charles I's catalogue, in which it is described as "thought to be by Jennet" and in the Commonwealth inventory of the sale of Charles I's effects it is entered as "Three children in one piece by Mabusee, sold to Mr. Grinder for £10, 23rd Oct. 1651."³

¹ XXXIX, pp. 245-271.² E. Law's *Catalogue*, No. 595 (present number, 248).³ For fuller details as to the history of this picture see Sir George Scharf's paper in *Archaeologia*, the *Catalogue of the Tudor Exhibition* (New Gallery, 1890), and Mr. Law's *Hampton Court Catalogue*, 1898.

Besides the Hampton Court picture the following replicas of this portrait-group exist:

1. In the Earl of Pembroke's Collection at Wilton House. Sir George Scharf shows that this is an unfinished copy from the Hampton Court picture, with a late inscription added describing the children as Prince Arthur, Prince Henry, and Princess Margaret, with the name of Holbein as painter and the date 1495.

2. In the possession of Mrs. Dent, at Sudeley Castle. This picture was bought at the Strawberry Hill sale in 1842. Horace Walpole obtained it from Richard Cosway. It is described in the catalogue of the Tudor Exhibition (New Gallery, 1890), No. 19.

3. In the Collection of Lord Methuen at Corsham Court, described by Waagen as "an early but moderate copy."

4. A chiaroscuro repetition is mentioned by Walpole¹ as belonging to the Duke of Leeds at Kiveton in Vertue's time.

Bought: By the second Earl, 12th May, 1820, £84.

Engraved: The Hampton Court picture (then at Kensington Palace), as the Children of Henry VII, by Vertue, 1748.

Exhibited: Burlington House (Old Masters), 1876, No. 173.

100. MARY II, QUEEN OF ENGLAND (1662-1694).

CASPAR NETSCHER (1639-1684).

Canvas. 18 in. by 15 in.

THREE-QUARTER length, seated, to the left, looking at the spectator. Gold and white brocade dress, with crimson velvet and ermine mantle, fastened by a belt of rubies and sapphires. Pearl necklace and earrings, full white undersleeves with jewelled bands. Hair dressed high, a curl over the right shoulder. Bare arms, right hand hanging over a table, left hand against her bosom. Background (right) a gold brocade curtain; (left) the lower half of a statue on a pedestal. Signed, on the pedestal: "C. Netscher, 1680."

MARY, eldest child of James, Duke of York, and his first Duchess, Anne Hyde, eldest daughter of Edward Hyde, Earl of Clarendon. Born at St. James's Palace, 30th April, 1662. Her birth, on account of her sex, "pleased nobody."² She was brought up as a Protestant, her childhood being mostly spent at Twickenham and Richmond. On 4th November, 1677, she was married at St. James's Palace by Bishop Compton to her first cousin, William, Prince of Orange. The marriage was delayed owing to her wedding dresses being ordered from Paris, "a step which gave so much offence in the city that it was resolved to order no public festivities."³ On 19th November the Prince and Princess started from Whitehall

¹ *Anecdotes of Painting*, ed. Dallaway and Wornum, p. 53.

² *Dictionary of National Biography*, XXXVI, p. 355.

³ Pepys, *Diary*, I, p. 442.



100

MARY II, QUEEN OF ENGLAND

CASPAR NETSCHER

Canvas. 18 in. by 15 in.



for Holland, where she generally resided at the 'House in the Wood' palace near the Hague. Her father visited her here in 1679, when she met him for the last time. In her early married life she was neglected by her husband, but "her cheerful submissiveness, the product of a natural sweetness of disposition, and of a sense of duty matured by the habit of devotional exercises and by the religious influences around her,"¹ won for her the affections of the Dutch people, and William afterwards confessed that it exceeded his own. On 10th February, 1689, she left Holland to join her husband in England, and on 13th February William, in her name and his own, accepted the crown of England offered them by Halifax. The coronation took place at Westminster on 11th April. By the Parliament which met in March, 1690, and passed the Bill of Rights, they were recognized as rightful and lawful sovereigns. Queen Mary died of small-pox, at Kensington Palace, on 28th December, 1694, and was buried in Henry VII's Chapel on 5th March following.

"A delicate picture in a silvery tone."²

"Painted with singular freedom, especially the white drapery of the sleeve—a charming picture."³

"A superb example of Caspar Netscher's portraiture . . . very noticeable is the fashion in which all the splendours of costume are harmonised into an ensemble the general tone of which is at once brilliant and of a rare delicacy."⁴

When acquired: Unknown; the picture was in Grosvenor Street before 1820.

Exhibited: Burlington House (Old Masters), 1876, No. 86; New Gallery (Monarchs of England), 1901-2, No. 137.

101. PORTRAIT OF A MOTHER AND CHILD.

JAN [GOSSAERT] VAN MABUSE (1470?-1541).

Panel. 17 in. by 13 in.

THE mother (half length, full face to the left) wears a slate-coloured dress with full sleeves, cut square, showing under-bodice: both dress and bodice are embroidered elaborately. Pearl and jewel head-dress, with white veil. The child (full length, in a white shirt) is on her right arm, his left leg over her left wrist. He holds a string with beads at one end, suspended between his two hands. In the background a panel of red marble.

THIS picture and its various replicas are sometimes described, as a "Virgin and Child," in favour of which name it has been pointed out⁵ that the costume of the female figure is not Flemish, but rather an adaptation of an Italian dress. In the Palais des Beaux Arts at Brussels there is a replica of it (No. 192) which was bought in 1896 from M. Maeterlinck, of Ghent, and was formerly described in the catalogue as "Portrait présumé d'Anne de Berghes, femme de l'Amiral Adolphe de Bourgogne, seigneur de Beveren et de Vere, et de son enfant." The ground for this ascription

¹ *Dictionary of National Biography*, XXXVI, p. 357.

² G. S.

³ C. P., *Art Journal*, 1897, p. 334.

⁴ Waagen, *Galleries and Cabinets*, p. 358.

⁵ By Prof. Georges Hulin.

is that, according to Carel van Mander,¹ Mabuse lived (after 1524) under the protection of Adolphe [de Bourgogne] van Beveren, whose wife (Anne van Berghen) and son he painted as the Virgin and Child. When van Mander wrote, this picture was at Ghent, but apart from the fact that he mentions the blue drapery of the Virgin, the Brussels picture, with its Longford replica, clearly belongs to an earlier period in the painter's career, before his style had become altered by his Italian journey. There is a second replica of the picture at Dresden,² where it is styled "Art des Mabuse." This last-mentioned picture was bought in 1874, and the catalogue quotes the MS. notes of Dr. Scheibler to the effect that other replicas exist at Aschaffenburg³ and Pommersfeld; M. Hulin has noted another (larger) version in the Museum at Ypres, and still another version (measuring 28 in. by 22 in.), with a slightly different background, was No. 15 in an Exhibition of Early Paintings held in May, 1908, at 28, Sackville Street, London.

"This is a fine and characteristic example, to be placed, as I take it, in the middle period of the Flemish master, who belonged, in his first and best manner, to the fifteenth century; in his last, to the sixteenth. It is as firm, as highly finished in every particular as wrought and burnished metal, but as compared with the similar productions of Netherlandish painters earlier in the century, cold, hard, and a little stolid. It is later than . . . the 'Virgin and Child' of the Prado Museum . . . and . . . the 'Adoration of the Magi' at Castle Howard. It is a good deal earlier, on the other hand, than the 'St. Luke painting the Virgin' in the Rudolphinum at Prague, or than the two panels, both bearing the date 1527, which are now in the Alte Pinakothek at Munich."⁴

Bought: By the second Earl, at Squibb's Auction Room, 19th June, 1808, £36 15s.

Engraved: *Art Journal*, 1907, p. 97.

The Dresden replica has been photographed by the Berlin Photographic Company, and the Brussels replica by N. Delooul and Braun.

102. CHARITY.

LUDOVICO CARRACCI? (1555-1619).

Canvas. 79½ in. by 39 in.

A FULL-LENGTH female figure, looking down. She wears a red brocade dress, cut square, showing a muslin vest, with large puffed sleeves and narrow velvet at the wrists; pearl ornament in the centre of forehead; left foot (bare in the sandal) showing. On her left arm she carries a baby, suckling; with her right hand she leads a boy who carries in his left hand a quiver of arrows and a torch.

"FINE in feeling, well composed, and carefully executed."⁵

"Ascribed on not obvious grounds to one of the Carracci is . . . a large

¹ *Le Livre des Peintres*, 1604 (ed. H. Hymans, Paris, 1884).

² Woermann, *Catalogue*, 1892, No. 805.

³ C. P., *Art Journal*, 1897, p. 98.

⁴ Not to be found there now (1908).

⁵ Waagen, *Galleries and Cabinets*, p. 362.



101

PORTRAIT OF A MOTHER AND CHILD

JAN [GOSSAERT] VAN MABUSE

Pancl. 17 in. by 13 in.



'Charity,' which is the work of a more determined naturalist of the seventeenth century—one who had not only the Carracci, but still more, Michelangelo da Caravaggio in view. Realistic almost to the verge of brutality, but striking, in its own repellent way, is the figure of Charity, a woman of ample proportions wearing a splendid red dress of Venetian fashion."¹

In Smith's MS. Catalogue (1829) this picture is ascribed to Mattia Preti, called *Il Calabrese* (1613-1699).

When acquired: Unknown.

Exhibited: Burlington House (Old Masters), 1873, No. 156.

103. EUROPA.

GUIDO RENI (1575-1642).

Canvas. 68 $\frac{3}{4}$ in. by 50 $\frac{1}{2}$ in.

*Acquired from Mrs. New Dr. 1797
(189) given by Earl of Radnor.*

EUROPA, seated on a swimming bull whose head is crowned with flowers, is dressed in pale yellow with a pink mantle and blue drapery round her right shoulder; her right arm is around the neck of the bull. In the right top corner a Cupid shooting an arrow at her. In the right background small figures are seen on the distant sea-shore.

C. C. MALVASIA, in his account of Guido,² speaking of the painter's picture of Helen, has the following: "Dello stesso grado dell' Elena furono tant' altre . . . fra le quagli . . . l'Europa commessagli dal Duca di Guastalla, per regalarne, come fece, gran personaggio in Ispagna; pagandoglie la settecento scudi, oggi forse in Venezia, avendola cola compeata del 1660 l'Ambasciatore di quella Republica con gran vantaggio, con il isperanza di ristorarla, e rimediare al colore, che cominciava a staccarsi dalla tela e cadere." Several versions of the picture are in existence, but Waagen³ considered this "the original of the frequent repetitions. The head spirited, and the whole picture executed in a warm and transparent tone." In the MS. Longford catalogue (*circa* 1760) the picture is ascribed to Romanelli, with the following note: "N.B. The Painter of this, was a Scholar of Guido, who himself drew the Cupid, & retouch'd the Eyes Nose & Mouth of Europa."

In the Hermitage Collection at St. Petersburg (No. 189)⁴ is a half-length similar to part of the Longford picture: Waagen considered this a fragment of a larger painting, but an almost identical version (measuring 44 $\frac{1}{2}$ in. by 34 in.) is in the Dulwich Gallery (No. 212)⁵; other replicas are in the Palazzo dei Conservatori at Rome, the Museum at Tours, and the Collection of the Marquis of Exeter (Burghley House). A "Europa" by Guido was sold for £577 10s. at the Saltmarshe sale in June, 1846, and another (measuring 61 in. by 44 $\frac{1}{2}$ in.), stated to have come "from the Altieri Palace and Altimira Gallery, Madrid," fetched £215 10s. in the Novar sale (1878).⁶

¹ C. P., *Art Journal*, 1897, p. 145.

² *Galleries and Cabinets*, p. 359.

³ *Catalogue*, 1892, p. 37.

⁴ *Felsina Pittrice*, Bologna, 1678, II, p. 41.

⁵ *Catalogue*, I, 1891.

⁶ Redford, *Art Sales*, I, p. 275, II, p. 236.

Bought: By the first Viscount, from Samuel Paris, 20th November, 1741, £152 14s. 11d.

Engraved: The Hermitage and Dulwich version was engraved by Bartolozzi "From the Original Picture by Guido Reni, in the Collection of Robert Udny Esq.," and published by Boydell in 1771. The measurement is given as 48 in. by 39 in.

104. PORTRAIT OF A MAN.

PETER PAUL RUBENS (1577-1640).

Panel. 22 in. by 18 in.

HEAD and shoulders, full face, brown matted hair hanging over the brows, almost covering the forehead; moustache and small pointed beard. Dark grey dress with brown cloak over the shoulders, plain white collar showing the neck.

"THE melancholy eyes are fixed appealingly on the spectator, the red lips contrasting strongly with his pale complexion; the general expression is that of a man who might have sat for a model as the 'Man of Sorrows.'"¹

"I am inclined to consider this a good work by an Italian Master."²

This picture is not mentioned in M. Rooses's *L'Œuvre de Rubens*.

When acquired: Doubtful; in catalogue, circa 1760.

Exhibited: Burlington House (Old Masters), 1876, No. 218.

105. THE SALUTATION.

GIOVANNI FRANCESCO PENNI, CALLED "IL FATTORE" (1488-1528).

Panel. 13 in. by 15 in.

LEFT, the Angel Gabriel, carrying a spray of lilies, alights before the Blessed Virgin, who is reading at a table on the right; a dove hovers over the table. In the background (centre) steps lead to an arch, through which a sketchily-painted landscape is seen. Right background, a curtain over a column. Behind the Blessed Virgin is a lectern (with feet formed of gryphons); covered with a white cloth; on it is an open book.

When acquired: Unknown; in catalogue, circa 1760.

106. ECCE HOMO.

CARLO DOLCI (1616-1686).

Canvas. 22 in. by 18 in.

THE head of our Lord is inclined to His right shoulder. He wears a red robe, both hands showing. A reed in His left hand.

"OF deeper feeling and nobler forms than usual, and with the solemn tone of the fine colours quite in harmony with the subject."³

"By Carlo Dolci, whose substitution of self-conscious sentimentality for true

¹ G. S.

² Waagen, *Galleries and Cabinets*, 1857, p. 354.

³ *Ibid.*, p. 359.



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PORTRAIT OF A MAN

PETER PAUL RUBENS

Panel. 22 in. by 18 in.



sacred fervour should not wholly blind us to his merits of fine draughtsmanship and careful finish, we have a characteristic "Ecce Homo," chiefly remarkable for the brilliant tone of its red draperies."¹

Bought: By the first Earl, in April, 1766. An entry relating to it in the private accounts records the payment of five guineas to "Collivoe a balance on the exchange of pictures for an Ecce Homo by Carlo Dolci."

107. THE FLIGHT INTO EGYPT.

JAN BRUEGHEL (1568-1625) AND JOHANN ROTTENHAMMER (1564-1623).

Panel. 6 in. by 8 in.

JOSEPH (left), a staff with a basket over his right shoulder, is leading the ass on which the Mother and Child are seated. Cherubs flying above, right hand corner. The figures are attributed to Rottenhammer.

Bought: By the second Earl, at Prestage's sale, 24th February, 1756, £5 5s.

108. JOSEPH'S DREAM.

PIETRO [BERETTINI] DA CORTONA (1596-1669).

Canvas. 59 in. by 94 in.

RIGHT, Joseph asleep, at a table; his left hand supports his head, his right hand rests on a book. Above him a flying angel in clouds looking to the left, his left hand pointing upwards, his right hand points to the Blessed Virgin who is seated beside the Infant Christ. A blue veil is over her head and with her right hand she lifts a linen sheet; her left hand supports the Child on a pillow. Above and behind the group to the right are cherubim.

"'JOSEPH'S DREAM,' by Pietro da Cortona is a characteristic example of the manner in which he went to work to cover large spaces with little expenditure of brain and unbounded confidence of brush. It is a veritable improvisation, initiated, as we may guess, in a haphazard sort of way, without the support of a preliminary design, but yet not wanting in a certain ease and brilliancy such as rarely deserted the triumphant mannerist."²

"An unusually good group for him."³

When acquired: Unknown; in catalogue, circa 1760.

109. RICHARD BANCROFT, ARCHBISHOP OF CANTERBURY
(1544-1610).

DANIEL MYTENS? (1590?-1642).

Panel. 22 in. by 17 in.

HEAD and shoulders, brown hair and beard, flat black cap, black rochet over white surplice with full sleeves.

¹ C. P., *Art Journal*, 1897, p. 145.

² Waagen, *Galleries and Cabinets*, 1857, p. 259.

³ *Ibid.*

RICHARD BANCROFT, born at Farnworth, Lancashire, September, 1544; educated at Christ's College, Cambridge; proceeded B.A. in 1566-7. He became Rector of Teversham in 1575-6; was admitted D.D. in 1585, and appointed Treasurer of St. Paul's in 1586; about the same time he became one of the Commissioners for Causes Ecclesiastical. In 1587 he was installed a Canon of Westminster; in 1597 was elected Bishop of London, and in 1604 Archbishop of Canterbury. In 1608 he was Chancellor of the University of Oxford. He died 2nd November, 1610, and was buried in Lambeth Church. The authorized version of the Bible was begun under his supervision.

The ascription of this portrait to Mytens is open to some doubt, as the painter was married at the Hague in 1612, and came to England between that year and 1618. It is possibly a copy by him of some earlier picture. Portraits of Bancroft are preserved in the Collection of Lord Sackville, at Lambeth Palace, Durham Castle, Cambridge University Library, Trinity Hall (Cambridge) and Jesus College (Cambridge). There is also an engraving by Vertue in the octavo edition of Rapin and Tindal's *History of England*.

When acquired: Unknown.

110. SEA PIECE.

BONAVENTURA PEETERS (1614-1652).

Panel. 7½ in. by 10 in.

ROUGH sea, two ships with tricolour flags (left); a castle (right); two figures on the beach (right foreground).

Bought: By the first Viscount, at S. Paris's sale, 5th May, 1738 (with No. 115), £1 17s.

111. ELIZABETH, QUEEN OF BOHEMIA? (1596-1662).

FEDERIGO ZUCCARO? (1542?-1609).

Panel. 22 in. by 17½ in.

HEAD and shoulders, full face, turned slightly to the right. Dark eyes, short fair hair, hanging on each side of the face as far as the neck. Close yellow lace ruff round throat; bodice cut very low; no ornaments; white dress embroidered, yellow lace round opening; scarlet velvet mantle looped over right shoulder and passing under left arm.

ELIZABETH, eldest daughter of James VI of Scotland and Anne of Denmark, born at Falkland Castle, 19th August, 1596. In June, 1603, she accompanied her mother to England, remaining at Combe Abbey, Coventry, under the care of Lord



A FAMILY GROUP SEATED IN A ROOM

DUTCH SCHOOL.

Canvas, 38 in. by 58 in.



and Lady Harington, until 1608. From the end of 1608 she resided at Court until her marriage (in February, 1613) to the Elector Palatine Frederick V. (For details of her married life, see *supra*, No. 55.) From her husband's death in 1632 until the Peace of Westphalia (1648) Elizabeth's existence was "a continual effort on behalf of her children," from whom (with the exception of Prince Rupert) she received but scant gratitude. During the Commonwealth she remained in Holland, accumulating heavy debts, and it was not until the beginning of 1661 that she was able to return to England, where she took up her abode at the house in Drury Lane of her faithful servant the Earl of Craven. On 8th February, 1662, she removed to Leicester House, Leicester Fields, where she died within less than a week. She was buried in Westminster Abbey. By her will she left her papers and family portraits to Lord Craven, by whom they were placed at Combe Abbey. It is interesting to note that Mary Gorges, granddaughter of the builder of Longford Castle, was maid of honour to Elizabeth of Bohemia and that the Queen herself visited the Castle.

In earlier catalogues this picture has been wrongly called Queen Elizabeth. It is somewhat doubtful if it represents Elizabeth of Bohemia at a very early age or whether it is a portrait of Lady Arabella Stuart (1575-1615). In favour of the latter ascription is the striking resemblance of the dress to that worn by Arabella Stuart in a miniature belonging to J. K. D. Wingfield Digby, Esq. In either case the attribution to Zuccaro is very doubtful, as the painter was in England only from about 1574 to 1578.

When acquired: Unknown.

112. A FAMILY GROUP SEATED IN A ROOM.

DUTCH SCHOOL (early 17th century).

Canvas. 38 in. by 58 in.

AN interior, with full-length figures. On the left a man in black, a hat on his head, seated. In the centre a second man, also seated, in black, with a red sash round his waist and a large ruff, his left arm resting on a table, on which is his hat; his right hand holds the hand of a girl standing beside him. On the right a seated woman in black with lace collar, cap, and cuffs; a string of pearls round her neck, from which hangs a gold cross; she holds the hand of a second girl, who stands on her left; both girls are in brown with lace falling collars. In the upper part of the picture are two escutcheons, one above the man in the centre, and the other above the woman. The escutcheon over the man is—*quarterly*, or and vert (or azure) 1st and 4th a boar's head, 2nd and 3rd a star of six points, or; crest: a boar's head. Over this escutcheon is inscribed Æ. 48. The escutcheon above the woman is—sable, three ears of corn, or, their stems bound together; crest: a standing female figure holding a sickle (sable) in her right hand and three ears of corn (or) in her left hand. Over this escutcheon is inscribed: Æ. 36. Beneath the two escutcheons is "Anno 1630."

In the earliest MS. catalogue this picture is described as "The Family of

118. BIRD'S-EYE VIEW OF FONTAINEBLEAU.

PIERRE PATEL (1605?-1676).

Canvas. 46 in. by 63½ in.

IN the middle distance (centre) the palace, facing the gardens; to the left of it the town of Fontainebleau. On a straight canal in the centre is a small frigate, firing, and other boats, watched from the banks by a crowd. In the right corner of the gardens is an alley for the game of *Pele Mêle*—played with balls, hoops, and mallets, a sort of cross between Golf and Croquet. The small palisading at the end, to prevent the balls from running out of the court, is clearly visible; a similar palisade is seen in old prints of the Mall at St. James's, which took its name from this game. In the foreground (left) three men on horseback and three on foot, with hounds, attacking a wild boar; (right) two other mounted figures with hounds pursuing a boar. Trees, right and left foreground. Distant landscape.

Bought: By the first Viscount, 10th March, 1740, £33 1s. 6d.

119. PORTRAIT OF A MAN.

FLEMISH SCHOOL (16th century).

Panel. 17½ in. by 16 in.

HEAD and shoulders, looking right. Black cap, black coat trimmed with spotted fur, red vest, showing white at neck. In the left hand a staff, on the top of which is a silver band with a shield on which is the monogram *TH*. Background (left) a castle on a rocky hill; (right) a town on a hill.

THIS picture has been hitherto ascribed to Holbein and called Thomas, Duke of Norfolk. With regard to this ascription, the costume and general style of the painting point to the Duke's being Thomas Howard, third Duke of Norfolk (1473-1554), but the picture does not at all resemble the authentic portrait of this personage by Holbein at Windsor, nor does it agree with the description of him¹ by Falieri, the Venetian Ambassador, in 1521 as "small and spare of stature and his hair black," nor is there any resemblance to the effigy on the Duke's tomb at Framlingham, in which he wears a full beard and moustache. The monogram has not been identified.

"Erroneously stated to be . . . Thomas Duke of Norfolk painted by Holbein. I believe it to be a good picture by Mostaert."²

"So-called 'Portrait of the Duke of Norfolk,' by a Flemish Painter of the Sixteenth Century. This is merely a fanciful designation for the portrait, by an artist of Flanders, of some Flemish patrician. The green-blue landscape background, with castellated buildings, is in the style made familiar by the early sixteenth-century Netherlandish painters, and especially recalls Mabuse. It is

¹ *Dictionary of National Biography*, XXVIII, p. 67.

² Waagen, *Galleries and Cabinets*, p. 357.



119

PORTRAIT OF A MAN

FLEMISH SCHOOL.

Panel. 17 $\frac{1}{4}$ in. by 16 in.





122

THE RESURRECTION

SEBASTIANO RICCI

Canvas. 39½ in. by 49 in.



too flat, nevertheless, for this master. The head is finely modelled, and in fair preservation, but overpainting disfigures the costume."¹

When acquired: Doubtful.

120. FRUIT PIECE, WITH A LARGE BASKET.

PEETER SNYERS (1681-1752).

Copper. 7½ in. by 9½ in.

When acquired: Unknown.

121. THE HOLY FAMILY.

FRANCESCO MAZZUOLI, CALLED IL PARMIGIANO (1504-1540).

Canvas. 20½ in. by 15 in.

THE Blessed Virgin is seated to the right, the Child lying asleep in her lap. She wears a pale carmine robe, over which is a dark mantle; on her head are a red band with a jewel in front and a grey veil. St. Joseph, a hood over his head and a staff in his left hand, bends over her (left).

Bought: By the first Viscount, at Bragge's sale, 1st March, 1743.

122. THE RESURRECTION.

SEBASTIANO RICCI (1659?-1734).

Canvas. 39½ in. by 49 in.

IN the centre, Christ rising from the tomb, a banner in his left hand, his right arm raised; He is surrounded by angels. In the foreground Roman guards flying in terror.

THIS picture is the original sketch for the great painting by Ricci in the half-dome above the altar in the Chapel of Chelsea Hospital, which (according to an entry in the second Earl's account books) was executed as "a monument to Sir Cloudesley Shovell."

Bought: By the second Earl, at Blackwood's sale, 19th March, 1760, £8.

123. THE HOLY FAMILY.

GIULIO PIPPI, CALLED GIULIO ROMANO (1493-1546).

Panel. 10 in. by 8 in.

THE Blessed Virgin, in red and blue, seated (left), the Child Saviour standing, giving an apple to St. John the Baptist, who kneels at His feet. St. Joseph in the left background with two angels, one of whom holds a dish with apples.

When bought: Unknown; described in the early MS. catalogue (*circa* 1760) as by Correggio.

¹ C. P., *Art Journal*, 1897, p. 102.

Sold Christie's 27 Feb 1946
 = *Connoisseur* News of Art & Antiquities
 A. Daniels & Ricci 1976 p. 23 (70) 8 v

124. THE BLESSED VIRGIN, THE HOLY CHILD, AND ST. JOHN THE BAPTIST.

BENVENUTO TISI, CALLED "IL GAROFALO" (1481-1559), AFTER RAPHAEL.

Panel. 9 in. by 7 in.

THE Blessed Virgin is seated; the Saviour stands by her right side, holding her left hand with His left hand. St. John kneeling on his right knee, looking to the left.

A copy of Raphael's "La Belle Jardinière," in the Louvre Gallery.

When acquired: Unknown; the picture appears in the Longford catalogue of 1814.

125. THE HOLY FAMILY.

CARLO MARATTI (1625-1713).

Canvas. 29½ in. by 24 in.

IN the centre the Blessed Virgin seated, reading; she is dressed in white, with a blue mantle and pale brown veil; (left) the Child Jesus holding a red book; St. Joseph standing behind, a staff in his right hand. A table on the right, and angels in the right background.

Bought: By the first Viscount (when Sir Jacob Des Bouverie), at Lord Halifax's sale, 10th March, 1739, £89.

126. THE MYSTIC MARRIAGE OF ST. CATHERINE.

CARLO MARATTI (1625-1713).

Canvas. 16 in. by 13 in.

THE Blessed Virgin seated with the Child Jesus in her lap; He is placing a ring on the third finger of the left hand of St. Catherine, who kneels (left), a palm branch and broken wheel on the ground before her. St. Joseph in the background. Landscape, with palm-tree (right).

Bought: By the first Viscount, from J. M. Rysbrack, 21st April, 1738, £8 8s.

127. THE DESCENT FROM THE CROSS.

JOHANN ROTTENHAMMER (1564-1623).

Copper. Oblong oval, 12½ in. by 16½ in.

THE Saviour lying on the ground, surrounded by His mother and saintly women. In the background (centre) St. John standing with both arms extended.

"A VERY choice work by the master."¹

When acquired: Unknown; the picture is in the early catalogue, circa 1760.

¹ Waagen, *Galleries and Cabinets*, p. 356.



A TRIPTYCH
 THE BLESSED VIRGIN ENTHRONED, WITH
 SAINTS (CENTRE)
 ST. JOHN THE BAPTIST AND ST. JOHN
 THE DIVINE (WINGS)

HERRI MET DE BLES

*Panel. The centre 56 in. by 44 in.
 The wings 57½ in. by 18¾ in.*



128. "NOLI ME TANGERE."

PLACIDO COSTANZI (1688-1759).

Panel. Round, spandril 10 in. in diameter.

CHRIST, a nearly nude figure with a blue robe, a spade with a long handle in His right hand, stands to the left; St. Mary Magdalene, in yellow and pink, kneeling (right).

When acquired: Unknown; in the catalogue of 1814.

*Polnaghi Paintings by Edw. Norton
May-June, 1974 (22)*

129. CHRIST AND THE WOMAN OF SAMARIA.

PLACIDO COSTANZI (1688-1759).

Panel. Round, spandril 10 in. in diameter.

CHRIST, in red and blue robes, is seated (right), the woman of Samaria (in grey and yellow) leans over a well (left). Landscape with houses and distant hills.

When acquired: Unknown; in the catalogue of 1814.

alter (20)

130. A TRIPTYCH. THE BLESSED VIRGIN ENTHRONED, WITH SAINTS (centre), ST. JOHN THE BAPTIST AND ST. JOHN THE DIVINE (wings).

HERRI MET DE BLES (1480?-1550?).

*Panel. The centre 56 in. by 44 in.**The wings 57½ in. by 18¾ in.*

THE Blessed Virgin, with the Infant Christ on her lap, is seated (centre) on an ornate high-backed throne, placed under a canopy or tent, the curtains of which are held back by four flying angels. She wears blue embroidered robes and a gauze veil. Above her hovers the Mystic Dove, and higher up two small child-angels hold a crown. In her left hand she holds an open book, which rests on her knees; in her right hand (uplifted) is a fruit which she has taken from a dish of fruits held by an angel in a gold cope. The Child holds a fruit in His uplifted right hand; His left hand rests on the book. Standing (left) are St. Cecilia, with a small organ, and St. Dorothy, an open book in her left hand and a basket of roses in her right; in the foreground (left) St. Catherine of Alexandria kneels, an open book in her left hand, a sword in her right hand, and a broken wheel at her feet. In the right background are three angels, standing round a lectern on which are choir-books; by the side of the throne is St. Joseph, with a broad-brimmed hat held in both hands; a kneeling angel, presenting the infant St. John the Baptist, a reed cross in his left hand, a lamb standing beside him; in the foreground (right) St. Barbara, kneeling, reading from an open book, a palm branch in her right hand, a small tower behind her. On the steps of the throne a basket with a cloth and scissors. Landscape in the background (left) a castle on a hill, (right) a fountain and stream with figures of angels. The whole is overshadowed by the branches of an orange tree, laden with fruit. Around the edge of the canopy, partly hidden by the frame, is inscribed: "Salve Regina . . . Domina Angelorum."

Left wing. St. John the Baptist, a standing figure with long dark brown beard and hair. He wears a red mantle over a brown under-garment, which leaves the right leg bare. In his

left hand an open book, on which is a seated lamb, to which he points with his right hand. Background a forest landscape with St. John preaching; (left) trees, in the fork of one of which (above the right shoulder of the Saint) is a small owl, the device with which the painter signed his pictures.

Right wing. St. John the Divine, a standing figure in red, with a bluish white mantle. His right hand is lifted in the attitude of blessing the sacramental chalice which he holds in his left hand; a dragon is flying from the cup. Left background, the rocky island of Patmos, with St. John writing, an angel in attendance. In the distance a low horizon with a town and shipping; (right) a tree. In the sky, above, in a glory, is the standing figure of the Virgin, crowned, with the Infant Saviour in her arms. Towards this group, to the left, a winged dragon is flying.

WHAT little is known about Herri met de Bles is derived from Carel van Mander,¹ who says: "J'ai peu de renseignements sur Henri, si ce n'est que ses œuvres . . . Ce sont, pour la majeure partie, des paysages semés d'arbres, de rochers, de villes, et peuplés de nombreux personnages. Il fit quantité de petits tableaux. Bles est le *Maître à la Chouette*, [called by the Italians Civetta] de ce qu'il mettait dans toutes ses œuvres une petite chouette, parfois si bien dissimulée que les gens se donnent beaucoup de peine pour la retrouver et font entre eux des paris à qui aura d'abord découvert l'oiseau." Mr. Claude Phillips has pointed out² that the owl has been extensively forged as a signature of works attributed to Herri met de Bles; "it is convincing only when, as in the present case, the style of the picture entirely corroborates the signature. It is especially the case in the wings that the incapacity of the Flemish artist to grapple with figures on a scale more than half that of life becomes apparent. In the central panel the brilliant glow of transparent colour, the fanciful flutter of the draperies, the *naïveté* and animation of the whole, go far to make amends for all shortcomings. . . . Of this phase, perhaps, the most characteristic and unquestionable example is the eccentric 'Adoration of the Magi,' No. 146 in the Alte Pinakothek at Munich, bearing besides the famous 'Käuzchen,' the signature 'Henricus Blesius F.' . . . The Longford triptych, the most important example of the master's art to be found in England, belongs to the later time of Bles. . . . Having in my mind's eye . . . the Longford triptych . . . I have been induced to surmise that, in an exceptionally interesting and puzzling work in the great collection of Sir Francis Cook at Richmond, we have another late Hendrick Bles of first-rate importance."

"Herri met de Bles is the heading of a difficult and involved chapter. For point of departure we have Mander's account and the Munich picture with the inscription 'Henricus Blesius.' . . . There are plenty of landscapes signed with the little owl, but nothing seems to connect them with the signed picture of the 'Adoration of the Magi' at Munich, to which van Mander's description does not apply. The Munich picture is extremely mannered, displaying in its remarkably

¹ *Le Livre des Peintres* (1604). Translated by H. Hymans, Paris, 1884, I, p. 197.

² *Art Journal*, 1897, p. 99.

hard and jagged execution a style which is not very rare in Netherlandish pictures and drawings. . . . Yet, starting from the Munich picture . . . we find that the nearest to it is a small Triptych of the Adoration of the Magi in the Prado, next the Beheading of St. John (Frau Hainauer's Collection) and lastly the diptych in the possession of the Countess de Pourtalès at Paris. . . . Assuming the genuineness of the signature on the Munich picture, these four form the innermost circle of the Bles pictures. As to the pictures connected with these in a wider circle, their style is somewhat different, less jagged and sharp, more elegant, and with more natural proportions. Of the three best pieces of this wider circle, the Altar-Piece at Longford Castle, the Adoration of the Magi in the Brera and the panel (painted on both sides) with the Nativity of Christ and St. Joseph in the Temple among the Suitors of the Virgin, the last-mentioned picture, from the Cook Collection at Richmond, was in the [Bruges] Exhibition [of 1903]."¹

To Herr Friedländer's "wider circle" should be added the Triptych in the Weber collection at Hamburg, which was exhibited at Bruges in 1907 (No. 236). In this picture the painter has represented the Blessed Virgin taking fruit from a dish handed her by an angel, while on the wings are St. Catherine (with a sword) and St. Barbara (with an open book). Though the composition of the Weber and Longford triptychs is different, the two pictures are certainly by the same hand.

In the earlier Longford catalogues (before 1898) this picture was attributed to Albert Dürer. It was ascribed to Bles by Waagen,² but the owl was first discovered by Mr. Lionel Cust in 1893.

When acquired: Unknown.

131. THE HOLY FAMILY.

SEBASTIANO RICCI (1659?-1734).

Canvas. 14 in. by 10 in.

THE Blessed Virgin and Child seated (right), two shepherds adoring. The Virgin, in red and blue robes, with a brown veil, is seated before a column. The shepherd in the foreground holds a stick in his right hand. Above (left) a looped-up green curtain.

Bought: By the first Viscount, at Hayes's sale, 20th April, 1737, £13 13s.

132. THE ADORATION OF THE MAGI.

NETHERLANDISH SCHOOL.

Panel. Round, 4½ in. in diameter.

THE Infant Saviour lying in a manger, surrounded by the wise men adoring Him. In the left foreground the Blessed Virgin kneeling; behind her St. Joseph; (right) a kneeling angel in a jewelled cope; behind, two other angels.

¹ M. J. Friedländer in *Repertorium für Kunstwissenschaft*, XXVI, p. 160.

² *Art Treasures*, 1854, III.

THIS picture and No. 134 have been attributed in former catalogues to Albert Dürer.

"51 and 50. By a good master of the Netherlandish School of about 1520."¹

Bought: By the first Viscount (through Mr. Blackwood) at Sir Luke Schaub's sale, 26th April, 1758, with No. 134, £6 10s.

133. THE HOLY FAMILY.

CARLO MARATTI (1625-1713).

Copper. 12½ in. by 9 in.

IN the centre the Blessed Virgin (in blue and red, with a brown veil) and the Child; (right) St. John the Baptist, a cross in his right hand; in the background (left) St. Joseph, with an open book resting on a rock. Above (centre) flying cherubs holding back a curtain.

"A very successful work by Pietro da Cortona."²

Bought: By the first Viscount, at Bragge's sale, 1st March, 1743.

134. THE ANNUNCIATION.

NETHERLANDISH SCHOOL.

Panel. Round, 4½ in. in diameter.

THE Blessed Virgin kneeling (left), the Angel Gabriel standing, a sceptre in his left hand, his right hand raised in benediction: he wears a jewelled cope lined with green. A bedstead in the background.

Bought: (See No. 132.)

135. KING EDWARD VI. (1537-1553).

HANS HOLBEIN THE YOUNGER (?) (1497-1543).

Panel. 28 in. by 23½ in.

SMALL half-length, showing hands. Full face, flat black cap with white feather on the left side; over-mantle lined and with collar of white fur; black doublet embroidered with gold; the George round neck, rings on the first finger of the right hand (which holds a glove) and on the first finger of the left hand (which holds back the mantle); sword-belt and the ornamental hilt of a sword hanging at his left side. A book with gold edges and corners on a stand on a table (left). In the background a wall with cornice and alcove. Inscribed in gold letters (left top) "Eduardus Sextus."

EDWARD VI, King of England, son of Henry VIII by his third wife, Jane Seymour, daughter of Sir John Seymour, of Wolf Hall, Savernake, Wilts. Born at Hampton Court, 12th October, 1537, and christened three days later. Queen Jane Seymour

¹ Waagen, *Galleries and Cabinets*, p. 355.

² *Ibid.*, p. 356.



136

MARY BOLEYN, LADY CAREY, AFTERWARDS
LADY STAFFORD

GUILLIM STRETES?

Panel. Circular, 12 in. in diameter



died on 24th October. He succeeded his father in 1546-7, and was crowned by his godfather, Archbishop Cranmer, at Westminster Abbey, on 20th February. He died of a rapid consumption at Greenwich, on 6th July, 1553, and was buried in Henry VII's Chapel, Westminster Abbey, on 8th August.

Sir George Scharf believed that this picture was by Holbein, but had been badly cleaned and the face re-painted.

When acquired: Unknown.

136. MARY BOLEYN, LADY CAREY, AFTERWARDS LADY STAFFORD (died 1543). GUILLIM STRETES? (fl. 1546-1556).

Panel. Circular, 12 in. in diameter.

FULL face, looking slightly to the left. Auburn hair in bands, a three-cornered white coif, embroidered with gold, over which is a red and gold embroidered head-dress and a black hood hanging over the left shoulder. Black dress cut square with embroidered red and gold trimming, gold chains, pearl and diamond pendant and gold ornament (Leda and the Swan) from which hangs a large pearl; pink roses above the gold ornament; large, wide sleeves turned back with ermine lining.

MARY BOLEYN, daughter (by Elizabeth, daughter of Thomas Howard, Duke of Norfolk) of Thomas, Earl of Wiltshire, and (probably elder) sister of Queen Anne Boleyn. She seems to have been in France in her youth, and was described by Ridolfo Pio, the Papal Nuncio, just before Anne's fall, as "una grandissima ribalda et infame sopra tutte." She was the mistress of Henry VIII, who is even said to have been the father of her son, Henry Carey, Lord Hunsdon. She was married at Greenwich (in her father's absence) on 4th February, 1520-1, to William Carey, Esquire of the Body to Henry VIII. Her son Henry was born about 1524, and her husband died of the sweating sickness in 1528. Her connection with Henry seems to have been well known,¹ and was indirectly alluded to both in the Dispensation for the King's marriage with Anne (1533) and in an Act passed in the same year. Though the reason was not publicly avowed, it is believed that the divorce from Anne was actually on the ground of Henry's connection with Mary.² In 1534 a *liaison* with William (afterwards Sir William) Stafford of Chebsey, Stafford, second son of Sir Humphrey Stafford of Blatherwick, Northants, led to her being sent away from Court. She must have married Stafford at this time, for she had to ask Cromwell for a small pittance for herself and her new lord. Her brother, Lord Rochford, was executed 2nd May, 1536, and her sister, Queen Anne, on 19th May. Her mother died 3rd April, 1537, and her father in March, 1538-9.

¹ See Chapuys' Report (December, 1629), *Spanish Calendar*, IV, Pt. 1, p. 369.

² See Friedmann, *Anne Boleyn*, 1884; J. Gairdner, *Mary and Anne Boleyn* (*Engl. Hist. Rev.*, 1893, p. 53); G. E. C., *Peerage*; and Gairdner, *Letters and Papers of Henry VIII*, VII, p. 612.

Sir William Stafford must have been restored to favour by 1539, for among the names of those appointed to receive Anne of Cleves (1539) he is described as "Young Stafford that married the Lady Cary." For the rest of her life she seems to have lived with her second husband chiefly at Rochford, Essex. She died 19th July, 1543,¹ but the place of her burial is unknown. Sir William Stafford married, secondly, Dorothy, daughter of Henry, first Baron Stafford; he died at Geneva, and was buried there, 5th May, 1556; she survived until 22nd September, 1604. Mary Boleyn's son, Henry Carey, Lord Hunsdon, was the grandfather of Henry Carey, Earl of Monmouth, who married Martha Cranfield (see No. 42): a daughter, Catherine Carey, married Sir Francis Knollys, K.G.

There is a portrait of Mary Boleyn (on copper) in the Earl of Roden's collection at Tollymore Park. An old copy of the Longford picture, inscribed "Mary Bullen," is at Warwick Castle, and was exhibited at the Tudor exhibition in 1890 (Catalogue, No. 116). Another inferior version is at Hampton Court (No. 353). This picture has been hitherto ascribed to Hans Holbein, but it is more probably the work of Guillim Stretes.

When bought: Uncertain; in the catalogue of 1814.

137. JOSEPH TAYLOR, ACTOR (1586?-1653?).

CORNELIS JANSSENS VAN CEULEN (1593-1664?).

Canvas. 32 in. by 25½ in.

HEAD and shoulders, showing hands. Brown hair, moustache, and pointed beard, three-quarter face turned to the right, holding out his hand (according to J. Smith's catalogue, 1829, catching a butterfly, which cannot now be seen). Black doublet and cloak, plain white collar and cuffs. On the background (left) is the inscription: "J. Taylor Master of the Revels to K: Charles 1st C. Janssens Pinxt."

JOSEPH TAYLOR was probably the Joseph Taylor baptized at St. Andrew's in the Wardrobe, near Blackfriars Theatre, 6th February, 1586-7. In 1608 he was owner of a share and a half of the receipts of the Blackfriars Theatre, then occupied by the King's players. On 30th March, 1610, he was nominated one of the Duke of York's players, but by 29th August, 1611, he had become one of the players of Prince Henry. This latter company was dissolved by the Prince's death in 1612, and by 1613 Taylor had rejoined the actors at the Globe and Blackfriars. By January, 1613-14, he was a member of the Lady Elizabeth's company, and in 1615 he was at the head of Prince Charles's players. He next performed with Henslowe at the Paris Garden Theatre, but later rejoined the King's company. It is conjectured that this took place after Burbage's death (13th March, 1618-19) and that he succeeded that actor—the original Hamlet—in most of his characters.

¹ J. G. Nichols, *Herald and Genealogist*, IV.



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JOSEPH TAYLOR, ACTOR

CORNELIS JANSSENS VAN CEULEN

Canvas. 32 in. by 25½ in.



James Wright¹ says that Taylor performed the part of Hamlet "incomparably well," and he may have acted as Burbage's understudy. According to Downes² he was instructed in the part by Shakespeare himself, but this statement is of little value. Wright also says that Taylor took the part of Iago in *Othello*. On 24th June, 1625, his name occurs in a royal patent as a member of the King's company; about 1637 he petitioned for the next King's waiter's place vacant in the Custom House, and on 5th November, 1639, he was appointed Yeoman of the Revels under the Master of the Revels, Sir Henry Herbert, with a fee of 6*d.* a day.³ After the suppression of stage plays in 1647 he was one of the ten actors who tried to sustain themselves by publishing the first folio of Beaumont and Fletcher's plays, and in 1652 he and John Lowin published Fletcher's *Wild Goose Chase*, which was not included in the folio. The date of his death is unknown, but it occurred (according to a statement in Flecknoe's *Characters*) before 1654, and he is said by tradition to have been buried at Richmond. He was married on 2nd May, 1610, at St. Saviour's, Southwark, to Elizabeth Ingle, by whom he had three sons, Dixsy, Joseph, and Robert, and three daughters, Elizabeth, Jane, and Anne, all baptized at St. Saviour's between 1612 and 1623. Some verses by him are prefixed to Massinger's *Roman Actor*, 1629. Besides his Shakespearean characters, he played the following parts in Ben Jonson's plays: Mosca in *Volpone*, Truewit in *Epicæne*, and Face in *The Alchemist*; in Beaumont and Fletcher's plays: Rollo in *The Bloody Brother*, Mirabet in *The Wild Goose Chase*, and Arbaces in *King and No King*; he also appeared in Massinger's *Roman Actor* as Paris, and in the same dramatist's *Picture* as Mathias.⁴

When acquired: According to a MS. note by the second Earl, Miss Pusey, aunt of John Allen-Pusey (who married the daughter of Sir William Des Bouverie) was the wife of Conrada di Giles, Esq., who was trustee to Mary Smith, wife of Sir Edward Des Bouverie. Miss Pusey's friend and companion was a Miss Hanbury (afterwards Mrs. Gash) and she was related to Joseph Taylor. Mr. Gash presented the portrait to the second Earl.

138. LANDSCAPE, WITH TOBIT AND THE ANGEL.

PIETRO FRANCESCO MOLA (1612-1668).

Canvas. 8 $\frac{3}{4}$ in. by 19 in.

WOODY foreground (right) with stream. In the centre, an angel and Tobit, the latter crossing the stream pursued by a monster fish. Hills in the distance (left).

Bought: By the first Viscount, at Bragge's sale, 1st March, 1743 (with No. 150), £2 2*s.*

¹ *Historia Histronica*, 1699.

² *Cal. State Papers*, Dom. Ser., 1637-8, p. 74.

³ *Roscus Anglicanus*, 1708.

⁴ *D. N. B.*, LV, p. 451.

139. VIEW OF SCHEVENINGEN. HENDRICK DE MEYER (1620?-1690?).

Canvas. 18½ in. by 24½ in.

RISING ground (with a village with a church and tower) to the right, sloping down to the sea (left). Right foreground: on a road descending from the village a cart and two horses with a driver and six seated figures (three men and three women), preceded by two horsemen. Boats and many figures on the beach. (Left) boats with sails on the sea.

When acquired: Unknown.

140. VIEW OF KATWIJK. THOMAS HEEREMANS (fl. 1660-1692).

Panel. 11½ in. by 14 in.

RISING ground to the right, with a town and a church with a tall steeple; farther to the left a tower. In the foreground many figures; fishing boats drawn up on the seashore, carts and horses. Signed¹ in the left foreground, and dated 1675.

"THE excellent keeping in a silvery tone, allied to Wouverman's, shows no common hand."²

When acquired: Unknown.

141. COLONEL GEORGE DAVENANT. SIR PETER LELY (1618-1680).

Canvas. 30 in. by 24 in.

HEAD and shoulders, three-quarter face, looking right. Full dark brown wig, brown drapery. Inscribed (background, top left corner): "Col. Davenant. P. Lely Pinx^t."

GEORGE, one of the eight sons of Sir William Davenant (1606-1668), poet laureate and dramatist, who, according to the scandal of a later generation, was the illegitimate son of William Shakespeare.³ His mother was Henrietta Mary, the relict of — Du Tremblay. He was a lieutenant-colonel in the army, and he married the daughter of John Ford, Alderman of London, by whom he had a son,

¹ As to this signature see the *Repertorium für Kunstwissenschaft*, p. 181, and the Catalogue of the Boijmans Museum at Rotterdam, 1892, p. 96.

² Waagen, *Galleries and Cabinets*, p. 361.

³ According to a story which cannot be traced farther back than the beginning of the eighteenth century, Davenant, when a young man, having said in reply to the inquiry of "an old townsman" who asked him whither he was hurrying, that he was going "to see his godfather, Shakespeare," was met by the retort, "Have a care that you do not take *God's* name in vain."



143

PORTRAIT OF A SCULPTOR

VENETIAN SCHOOL

Canvas. 44 in. by 34½ in.



James Davenant (died 1771) of Clearbrook, Pembridge, Herefordshire, who was the grandfather of Sir Corbet Corbet, Bart., who assumed the name of Corbet, and died (*s.p.*) 31st March, 1823, when the title became extinct.¹

When acquired: Unknown.

142. PORTRAIT OF THE PAINTER.

SIR PETER LELY (1618-1680).

Canvas. 30 in. by 24 in.

HEAD and shoulders, three-quarter face, looking right. Brown curling wig; dark red drapery and lace cravat; faint moustache. Signed, background (left): "P. Lely Eq^r: aur^s ipse Pinx^t."

SIR PETER LELY, born 14th September, 1618, was the son of Jan van der Faes, *alias* Lely, a captain in the service of the States-General, and Abigail van Vliet, of Utrecht. His father was born in a house which bore for its sign a lily, whence the pseudonym of Lely was derived. He studied under Franz Pieterz de Grebber, of Haarlem, and came to England in 1641, in the train of Prince William of Orange (William III). He remained in England during the Commonwealth, when he painted Charles I during his captivity, and also Oliver Cromwell. On the Restoration Charles II granted him a pension. He was knighted at Whitehall on 11th January, 1679, and remained until the end of his life the most fashionable painter of his day. He died on 30th November, 1680, at his house in Covent Garden, and was buried by torchlight on 7th December, in St. Paul's, Covent Garden. He amassed a large fortune, and his collection of prints and drawings, which was sold in 1687, realized £20,000, the sale occupying forty days. He married an Englishwoman, whose name is not known, by whom he left two children. His daughter, Anne, married a Mr. Frowd, and his son, John, married a daughter of Sir John Knatchbull, Bart. A grandson, John Lely, was also a painter, but of indifferent merit.²

When acquired: Uncertain; in the catalogue of 1814.

143. PORTRAIT OF A SCULPTOR.

VENETIAN SCHOOL (16th century).

Canvas. 44 in. by 34½ in.

HALF-LENGTH, face nearly full, turned to the left, right hand resting on a bust of Lucretia, left hand on hip. Black clothes, showing white at wrists; sword with ornamental silver hilt. Slight fair beard.

This picture has been hitherto attributed to Titian, but Waagen³ remarks that it

¹ Hoare's *Wills.*, V, ii, p. 86.

² *Art Treasures*, III, p. 139.

³ *D. N. B.*, XXXIII, p. 17.

"appears to be rather a choice portrait by Tintoretto," and Mr. Claude Phillips¹ that it is "ascribed to Titian, but not from his brush, or indeed of his school." Sir Edward Poynter attributes it to Paris Bordone.

When acquired: Uncertain; in the catalogue of 1814.

144. SIR ANTHONY DENNY (1501-1549).

HANS HOLBEIN THE YOUNGER (1497-1543).

Panel. Round, 4 in. in diameter.

THREE-QUARTER face, looking right. Reddish beard, moustache, and whiskers, and ruddy complexion. Black flat cap, dark mantle showing a line of white vest round the throat and in front; a heavy gold chain round the neck. Dark green background, on which is inscribed in gold: "Anno 1541. Ætatis suæ. 29." On the back of the picture is pasted an engraved woodcut border, within which is written: "Antonie Denny. een der lords van de Bedcamer, en executeur van het testament van Koning Hendrik de 8 van Engelandt. etc. Ric: Baker. Cr: v̄ Engel. 28 p. 165, 171." (The reference is to Sir Richard Baker's *Chronicle of the Kings of England*, published in 1643, and translated into Dutch in 1649.)

SIR ANTHONY DENNY, favourite of Henry VIII, second son of Sir Edmund Denny, Chief Baron of the Exchequer, by his second wife, Mary Troutbeck of Bridge Trafford, Cheshire, was born 16th January, 1500-1, and educated at St. Paul's School and St. John's College, Cambridge. At an early age he was made King's Remembrancer, Groom of the Stole, and a Privy Councillor. He was knighted at Boulogne-sur-Mer on 30th September, 1544. Denny was a zealous supporter of Henry VIII in suppressing the monasteries and accumulated a large estate by grants of lands of the dissolved communities in Hertfordshire and Essex. When the King was on his deathbed, Denny had the courage to tell him of his approaching end and "desired him to raise his thoughts to Heaven, to think of his past life, and to call on God for mercy."² Denny died in 1549 and seems to have been buried at Cheshunt. He married Joan, daughter of Sir Philip Champernon, of Modbury, Devonshire, by whom he had six children.

A replica of this picture was formerly in the Arundel Collection, whence it descended to H. C. Howard, Esq., of Greystoke Castle, by whom it was sold to J. Pierpont Morgan, Jr., Esq., of Aldenham Abbey, Herts.

When bought: Uncertain; before 1817.

Engraved: A. The Arundel version:

(1.) Head to the left. Circular: "W. Hollar fecit aqua forti ex Collectione Arundelliana, 1647."

(2.) Same as (1). "Pub^d by W. Richardson," n. d.

¹ *Art Journal*, 1897, p. 144.

² Burnet, *Hist. of the Reformation*, ed. Pocock, I, p. 550. Quoted in *D. N. B.*, XIV, p. 374.



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PORTRAIT OF A GENTLEMAN HOLDING A
GLOBE

SCHOOL OF JOOS VAN CLEEF THE YOUNGER

Panel. 40½ in. by 33 in.



(3.) Square, without the inscription on the background. "Lord Denny. Henry VIII. the Original by Holbien [*sic*] at Greystock Castle. S. Harding Del. E. Harding Jun^r sculp. Lond: Pub. Aug. 9. 1792 by E. & S. Harding, Pall Mall."

B. The Longford version:

Head to the right, square. "Sir Anthony Denny. From the original of Holbein, in the Collection of the Right Hon^{ble} the Earl of Radnor. Drawn by H. Crease & Engraved (with Permission) by C. Picart. London. June 1. 1817."

145. PORTRAIT OF A GENTLEMAN HOLDING A GLOBE.

SCHOOL OF JOOS VAN CLEEF THE YOUNGER (died 1554?).

Panel. 40½ in. by 33 in.

HALF-LENGTH, seated, to the left. Red-brown hair, black cap on head. White shirt edged with gold, sleeves of black brocade, black mantle lined with brown fur. The right hand points to a globe, on which the left hand rests. The globe is painted in bands representing the four seasons. In the background (left) a wall with a sculptured lion's head, from the mouth of which hangs a marble panel inscribed:

Lux. Tenebris. Rursus.
Luci. Tenebræ. Fugienti.
Succedunt. Stabilis.
Res. Tibi. Nulla. Manent."¹

This picture has been previously called a portrait of Martin Luther and attributed to Holbein. "Very fine also is the portrait of a young man, holding in his hand a globe. It is here styled the portrait of Luther, by Holbein; but, in the first place, the shadows are too decidedly brown for the pencil of that master, and, secondly, it does not correspond in feature with the other known portraits of the great Reformer."² "The refined feeling for nature, so peculiar to Holbein, is here combined with a certain grandeur of conception and drawing which is particularly remarkable in the hands. The flesh is a warm, brownish tone."³ "The head is somewhat above life-size, and the noble features express an earnest enthusiasm. Judging from the grandly-conceived forms, from the transparency of the still warm tone, and the breadth of treatment, I am inclined to assign this fine portrait to about the year 1538."⁴ "The picture is a work of the first rank and clearly belongs to the highest achievements of German portraiture . . . I believe . . . that it may be considered with certainty as a work of Georg Pencz, and indeed the best that I know by him. The careful observer will notice how here the school of Dürer and Italian influences are combined. For instance, the position of the right hand, pointing to the globe, is very common—nay, even conventional—in the school of Raphael, to which Pencz allied himself, while in the drawing of the hands, the style of Dürer is obvious. The clear, yellowish tone of the flesh, at the same time

¹ "Light to shadows, flying lights again succeed to shadow. Nothing abiding remains to thee."

² Passavant, *Tour of a German Artist in England*, 1836, I, p. 294.

³ Waagen, *Art Treasures*, III, p. 139.

⁴ Waagen, *Galleries and Cabinets*, p. 360.

warm and strongly painted, especially recalls Pencz. There is a similar arrangement of the background, also with a niche, in G. Pencz's fine portrait of a young man, at Berlin."¹

"The soberly, yet richly clad student here portrayed poses evidently as a philosopher and something of a pessimist. The style answers fairly well to that of the great but as yet too little understood Netherlandish painter, Joos van Cleef . . . the dramatic, tormented action of the hands in particular recalls his mode of expression. The execution is, on the other hand, not up to the level of the companion portraits of the master himself and his wife at Windsor Castle, nor does it match that of the fine "Portrait of a Man" in the Alte Pinakothek, at Munich. We must be content for the present to catalogue the Longford portrait as of the school of Van Cleef."²

In support of the ascription to the school of Joos van Cleef this picture should be compared with the portrait of Henry, Count of Nassau (1483-1538) in the Collection of the Duke of Anhalt at Woerlitz, which was exhibited at Bruges in 1907 (No. 73). There is also a striking resemblance between this picture and a portrait of Vice-Admiral Guillaume de Norman, at Brussels, dated 1519, and tentatively ascribed in the third edition (1908) of M. A. J. Wauters's *Catalogue Historique et Descriptif* (No. 567) to the School of Brabant.

When acquired: Uncertain; in the catalogue of 1814.

146. PORTRAIT OF A SCULPTOR.

WILLIAM DOBSON (1610-1646).

Canvas. 31 in. by 25 in.

THREE-QUARTER face, looking right. Long curling hair, curls on forehead; small fair moustache and tuft on lower lip. Right hand on his breast, pointing to the bust of a child which is half seen to the right. Black doublet and cloak with black and gold buttons, white falling collar.

Since 1890 this picture has been called a portrait of the painter, but it has very slight resemblance to Dobson's own portrait in the National Portrait Gallery and to the various prints of him. It evidently represents a sculptor, and may possibly be one of the Stone family. Sir William Musgrave's notes³ (c. 1785) mention an anonymous portrait of Fiammingo as being at Longford Castle, but this picture has no resemblance to that sculptor, nor could he well have been painted by Dobson.

When acquired: Uncertain; first mentioned in the catalogue of 1814.

¹ G. Woltmann in *Zeitschrift für Bildende Kunst*, I, p. 201. (Leipzig, 1866.)

² C. P., *Art Journal*, 1897, p. 104.

³ British Museum, *Add. MSS.*, 5726.

147. PORTRAIT OF THE PAINTER.

CARLO DOLCI (1616-1686).

Canvas. 30 in. by 25 in.

HEAD and shoulders; blue background. Long black coat with falling collar. His right hand holds a paper on which is a second portrait of the artist, in the act of painting, his hat on his head, and eye-glasses on his nose. At the top corners of the paper are inscribed: "a. Æ. S. 1674" and at the bottom: "di Annij 58 Per Sua Alteza Rē: Io Carlo Dolci."

"Very carefully executed."¹

There is a replica of this picture in the Uffizi Gallery at Florence, but in it the small portrait on the paper is in black and white, while in the Longford version it is in colours.

When acquired: Unknown; in the catalogue of 1814.

148. LANDSCAPE. GASPARD DUGHET, CALLED GASPARD POUSSIN (1613-1675).

Canvas. 18½ in. by 25 in.

RIGHT foreground, trees. In the centre a stream falling in a low cascade or rapids; in the foreground, two nude reclining figures. Left middle distance, hills with woods and ruins. Blue hills in the distant background.

When acquired: Unknown; probably by the first Viscount.

149. INTERIOR OF A CHURCH.

HENDRICK CORNELISZ VAN VLIET (1611 or 1612-1675).

Canvas. 15 in. by 13½ in.

THE end of the nave of a church, seen from a side aisle and showing the lower part of the organ and gallery. At the foot of a pillar in the centre foreground is an open grave, beside which are a pick and shovel and skulls and bones. Left, a man in a red coat with a black hat, his back turned to the spectator; other figures. On the walls are hatchments and tablets. Sunlight in the farther aisle, seen through an arch in the right background. Signed, on the lower part of the pillar (left): "H. vanvliet 1660."

"In point of truth of aerial and linear perspective, and in power of colour and broad, soft treatment, a work of the first class."²

Bought: By the first Viscount, at Bragge's sale, 1st March, 1743, £1 5s.

¹ Waagen, *Galleries and Cabinets*, p. 357.

² *Ibid.*, p. 362.

150. LANDSCAPE, WITH THE WALK TO EMMAUS.

PIETRO FRANCESCO MOLA (1612-1668).

Canvas. 8½ in. by 19 in.

WOODY foreground (left). In the right background a town on a hill and sunset sky. Christ (in blue and pink) walking between the two disciples, who hold staves.

Bought: By the first Viscount, at Bragge's sale, 1st March, 1743 (with No. 138), £2 2s.

151. PORTRAIT OF A LADY.

SIMON DE VOS (1603-1676).

Panel. 40 in. by 28½ in.

NEARLY full face, turned to the right. Black dress with fur, full white ruff, cambric cuffs trimmed with lace; a plain white cap on her head. Seated in an armchair covered with red, with brass studs and carved heads at the back. A book with metal clasps held by a thong in her right hand.

Bought: By the second Earl, as a work by Honthorst, from Parsons (a dealer), 24th February, 1776, £6 10s.

152. ST. FRANCIS OF SALES (1567-1622).

PIERRE SUBLEYRAS (?) (1699-1749).

Canvas on panel. Round, 8 in. in diameter.

FULL face to the right; white hair, dark brown eyes. Yellow cope; crozier over left shoulder. On the back of the picture is inscribed: "S. F^{co} di S^e."

ST. FRANCIS, son of the Count de Sales, was born at his father's château, near Annecy, 21st August, 1567. He studied at Annecy, at the Jesuits' College in Paris, and at Padua. His father wished him to become a lawyer, but his strong religious feelings at length prevailed, and he was ordained in 1593. He quickly became renowned as a preacher and as a combatant of Calvinism; in the latter capacity he had several conferences at Geneva with Beza.¹ In 1602 he was consecrated Bishop of Geneva. His letters hold high rank among books of spiritual counsel, and his treatises of *The Devout Life* and *The Love of God* were read and admired by Henry IV and Marie de Médicis and James I of England. St. Francis died of apoplexy at Lyons, 28th December, 1622. He was beatified by Alexander VI in 1661. Most portraits represent him as bald, and wearing a long beard.

When acquired: Unknown; in the catalogue of 1829.

¹ See No. 155.

153. DIANA AND NYMPHS (Sketch). PETER PAUL RUBENS (1577-1640).

Canvas. 12½ in. by 15½ in.

To the right, Diana in red, a bow in her right hand; behind her, nymphs carrying game, and dogs. In the centre, a satyr with fruit and another carrying a basket of grapes on his head. Two peasants and children. Landscape left.

THERE exist several versions of the finished picture for which this is a sketch; none is entirely from Rubens' own hand, but the fruit and game are by Snyders, and the figures drawn by Rubens but painted by his pupils. Two are in the Dresden Gallery (Nos. 580 and 979), one at Darmstadt, and a fourth was in the Orleans Gallery, whence it passed into England. From the descriptions given by M. Max Rooses¹ none of them exactly agrees with the Longford sketch.

"A very spirited sketch for the picture in the Dresden Gallery, of which there is another example in Northumberland House."²

When acquired: Unknown; in the catalogue, circa 1760.

154. JEAN CALVIN (1509-1564). GERMAN SCHOOL (16th century).

Card. 4 in. by 3½ in.

SMALL head in profile, looking right; long pointed beard and slight moustache. Black cap with flaps hiding hair and ears; white fur round neck and sleeves of mantle. Green background, on which is inscribed in large letters "JEAN CALVIN. 1535."

JEAN CALVIN, or Cauvin, son of a notary apostolic, was born at Noyon, 10th July, 1509. Originally intended for the priesthood, he soon abandoned theology and studied law at Orleans and Bourges. He attacked Catholicism in Paris, and had to fly to Basle, where he associated with the Swiss reformers. After visiting the Court of Ferrara he came (in 1536) to Geneva, where he remained—with the exception of a short period—practically in supreme power until the end of his life. He died at Geneva, 27th May, 1564.

When acquired: Unknown; in the catalogue of 1814.

155. THÉODORE DE BÈZE (1519-1605). GERMAN SCHOOL (16th century).

Card. 4 in. by 3½ in.

SMALL head, full face; long white beard, moustaches and whiskers. Brown fur on neck and sleeves of mantle showing small white ruff; black cap with flaps. Green background with inscription, "THEODORE DE BEZE. 1572."

¹ *L'Œuvre de P. P. Rubens*, Antwerp, 1891, III, pp. 77-80.

² Waagen, *Galleries and Cabinets*, p. 356. See also Smith, *C. R.*, II, p. 623.

THÉODORE DE BÈZE was born at Vézelay (Burgundy), 24th June, 1519. He studied law at Orleans and Bourges, and in 1539 came to Paris. In his early years he displayed a tendency to Lutheranism, but it was not until 1548 that a serious illness led him to retire to Geneva and join the new religion. For ten years he was Professor of Greek at Lausanne. In 1556 he published a translation of the New Testament, and in 1559 left Lausanne and joined Calvin at Geneva. Beza was the diplomatist of the Calvinists; in 1562 he preached in Paris, and in 1564 succeeded Calvin as leader of the party. He died at Geneva, 13th October, 1605.

When acquired: Unknown; in the catalogue of 1814.

156. A WOMAN AT CONFESSION.

EGBERT VAN HEEMSKERK THE ELDER (1645-1704).

Canvas. 6½ in. by 4½ in.

A MONK, in a brown habit, his arms folded in his sleeves, seated left. A peasant woman in a close white cap and kerchief, kneeling, right.

When acquired: Unknown.

157. MARGARET RUSSELL, COUNTESS OF CUMBERLAND
(1560?-1616).

Panel. 21½ in. by 17 in.

HEAD nearly full face, slightly turned to the right. Black dress, sleeves slashed with white, studded with jewelled brooches, radiating lace ruff, black cap edged with pearls, strings of pearls round neck and on dress. Left top corner a coat of arms (party per pale, Clifford and Russell) surmounted by a coronet.

MARGARET RUSSELL, third and youngest daughter of Francis Russell, third Earl of Bedford, born at Exeter about 7th July, 1560, was married to George Clifford, third Earl of Cumberland, at St. Mary Overies, Southwark, 24th June, 1577. Of her children the only one who survived was Anne, afterwards Countess of Dorset, Pembroke and Montgomery (1590-1676). She is described¹ as "a lady happier in the filial affections of her daughter, than the conjugal tenderness of her husband," but, after some years' separation, both she and her daughter were present at Lord Cumberland's death (30th October, 1605). The rest of her life was occupied in supporting the claim of her daughter to the family estates, which had been left by the Earl, by a will dated eleven days before his death, to his brother Francis. She died at Brougham Castle, Westmoreland, 24th May, 1616, and was buried on

¹ Pennant, *Journey from Chester to London*, 1782, p. 246.

7th July at the church of St. Lawrence, Appleby. Her daughter describes her as a "woman of greate naturall wit and judgment, of a swete disposition truly religious and virtuous, and endowed with a large share of those four moral virtues, prudence, justice, gratitude and temperance. The death of her two sonnes did so much afflict her as that ever after the booke of Jobe was her dayly companion." The poet Samuel Daniel, who was her daughter's tutor, dedicated several poems to her.¹

This picture is a replica (with slight differences) of the head of the portrait of the Countess of Cumberland in the large family group formerly at Skipton Castle and now in the possession of Lord Hothfield at Appleby. A replica of it, in the Collection of the Earl of Verulam, at Gorhambury, was engraved by J. Caldwell for Pennant's *Journey from Chester to London* (1782). Another portrait of the Countess was sold in June, 1892, at Christie's, among the pictures from the Earl of Westmoreland's house at Apethorpe, Northants; this is possibly the picture (a replica of that at Longford Castle) now in the National Portrait Gallery, to which it was presented by Sir George Scharf. The Longford version has hitherto been attributed to Michiel van Coxie, an ascription which it is hardly possible can be correct.

Bought: By the second Earl, at Greenwood's sale, 7th May, 1778, £3 3s.

Engraved: (See *supra*.)

158. HEAD OF THE MADONNA.

GIAMBATTISTA SALVI, CALLED SASSOFERRATO (1605-1685).

Canvas. 12½ in. by 9 in.

SMALL head and shoulders, blue drapery over pinkish white. Hands in attitude of prayer.

A PICTURE of which innumerable replicas exist.

Bought: By the second Earl, at R. Cosway's sale.

159. SIR PETER YOUNG (1544-1628).

MICHIEL JANSZ VAN MIEREVELD (1567-1641).

Canvas. 42½ in. by 35½ in.

HALF-LENGTH, standing. An old man, with white hair, long beard and moustache, nearly full face, looking out of the picture. Long mantle, trimmed with fur, full ruff and cuffs. Left, a table covered with a green cloth with gold fringe. Left hand holding an ornament or order suspended round his neck, right hand holds a book (bound in red, with gold corners and clasps) on the table, on which is also a broad-brimmed hat, on the upturned flap of which is a gold badge. On the top of the picture is inscribed: "Petrus. Young. Eq. Avr. Pientiss. Ac.

¹ *D. N. B.*, XI, p. 68.

Potentiss°. Iacobo. Mag. Brit. Etc. Regi. Olim. A. Studiis. Nvnc. A. Cons. Et. Eleemos. In. Regno. Scotiæ. Variis. Legation. Ad. Exteros. Reges. Et. Principes. Clarus. An. Dñi. MDCXXII. Æt. LXXIX." Beneath is a coat of arms (argent, three piles, sa. as many amulets of the first; crest, a crescent arg., on a helmet, to the left). Signed (right corner): "M. J. Mirevelt P."

SIR PETER YOUNG, second son of John Young and Margaret Scrymgeour, was born at Dundee, 15th August, 1544. He was educated at the Dundee Grammar School and in 1562 was sent abroad under the care of his maternal uncle, by whom he was recommended to Theodore Beza¹ at Geneva. He returned to Scotland in 1568, and in 1569-70 was appointed (with George Buchanan) joint-tutor to the infant James VI (James I of England). In the British Museum (Add. MSS., 34275) is a fragment of the King's school-books, in Young's handwriting, interspersed with exercises by his royal pupil. On 25th October, 1577, Young was made Master Almoner, and in August, 1586, he was sent on his first embassy to Frederick II of Denmark. On his return he was made a privy councillor. In June, 1587, he accompanied Sir Patrick Vans on a second embassy to Denmark. In 1589 he again went to Denmark, to negotiate James's marriage with the Princess Anne and later in the same year he attended the King on his wedding-journey to Norway. In 1594 he was again sent to Denmark (to announce the birth of Prince Henry), and in 1596 he attended the coronation of Christian IV as one of the Scotch Ambassadors. In 1598 he was a member of a special embassy to King Christian and the Protestant princes in Germany. Young attended James to England in 1603 and in 1604 was made tutor and "chief overseer" of the household of Prince Charles. He was knighted 19th February, 1604-5, and in 1616 was appointed Master of the Hospital of St. Cross, Winchester. Either in 1620 or 1623 he retired to Scotland and spent the rest of his life at Easter Seaton, near Arbroath, Forfarshire. He died 7th January, 1628, and was buried at the church of St. Vigean, near Arbroath. Sir Peter Young was married three times: (1) to Elizabeth Gibb, by whom he had seven sons and three daughters; (2) to Dame Joanna Murray, widow of Lord Torpichen (she died six months after her marriage); and (3) to Marjory Nairne, by whom he had four daughters.² "With foreigners of the most celebrated renown he cultivated great friendship; such as Theodore Beza, Isaac Casaubon, and Tycho Brahe, the great restorer of astronomy, whom he met more than once, first alone, and next in the retinue of . . . King James at Uraniborg: very many observations of the heavenly bodies having been taken by him in the island of Huena, almost in view of the entrance to the Baltic Sea."³

A MS. note in the handwriting of the second Earl of Radnor states that Mary Clarke, the first wife of the first Viscount Folkestone, was lineally descended from Sir Peter Young and that the badge represented in his hat in this portrait is the order of the Saint Esprit, given to Sir Peter on an Embassy in Spain. The latter

¹ See No. 155.

² *D. N. B.*, LXIII, p. 386.

³ T. Smith, *Life of Sir Peter Young*. Ed. H. W. Young, Edinburgh, 1896, p. 53.



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SIR PETER YOUNG

MICHIEL JANSZ VAN MIERVELD

Canvas. 42½ in. by 35¼ in.



part of this statement is erroneous, for Sir Peter was never in Spain; the order of the Saint Esprit is a French order and the badge in the picture cannot be identified as that of any order. It is probably the "jewel of great value," which was presented to Sir Peter by Frederick, King of Denmark.¹

A similar portrait to this one, but without Mireveld's signature, and with a slightly different inscription, was among the Townshend heirlooms, at the sale of which (7th March, 1904) it was bought by Messrs. T. Agnew and Sons for the National Portrait Gallery of Scotland. The Townshend picture formerly belonged to the Earl of Leicester, and was engraved in 1793 by W. Birrell (for W. Richardson). The print was re-issued in the *Proceedings of the Society of Antiquaries of Scotland*,² and again in Thomas Smith's *Life of Sir Peter Young*.³

When acquired: Unknown; before 1814.

Engraved: The Townshend (Leicester) version. See *supra*.

160. JEAN LORET (died 1665).

FRENCH SCHOOL (17th century).

Copper. 7 in. by 5½ in.

SMALL head, nearly full face, turned to the left, looking right. Black skull cap, long brown hair, moustache and tuft of hair on underlip. Square white falling collar, trimmed with lace, two white tassels beneath collar, black coat.

JEAN LORET, born at Carentan, Normandy, early in the seventeenth century, came to Paris when a young man, where his wit and humour obtained for him a pension from Mazarin. Loret and Scarron were the most prominent of the little band of authors who devoted their pens to the production of burlesques. His greatest success was the issue of a *Gazette de France* in burlesque verses, originally written for the amusement of the Salon of the Duchesse de Longueville, and published as the *Muse Historique* from 1650 to 1665. He died in Paris in 1665.

This picture has been hitherto known as a portrait of Selden and attributed to Cornelis Janssens, but its identity is established by the prints described below.

When acquired: Unknown; the picture was in Grosvenor Street in 1820.

Engraved: 1. "Michel Lasne f. ad viv. 1656"; with the following verses:

"C'est ici, de Loret la belle, ou laide Image,
Bien, ou mal, dans la France il eut quelque renom;
Et lecteur et lectrice en lisant son Ourage,
Jugeront s'il avoit un peu d'esprit, ou non."

In this print the head is turned to the right, and the sleeves are shown, with white cuffs.

2. "Nanteuil ad vivum del. et sculpebat 1658." Similar to the preceding, but in an oval, turned to the left, not showing the cuffs, and with slight alterations in the verses.

¹ T. Smith, *Life of Sir Peter Young*. Ed. H. W. Young, Edinburgh, 1896, p. 54.

² 1872, p. 420.

³ Edinburgh, 1896.

161. ELIZABETH FINCH, COUNTESS OF WINCHILSEA (1557?-1633-4). MARCUS GHEERAERTS THE YOUNGER (1561-1635).

Panel. 43½ in. by 34¾ in.

HALF-LENGTH, hands showing, nearly full face, looking at the spectator. Auburn hair, turned back, grey eyes. Flat black cap and jewelled head-dress, standing lace ruff, richly embroidered black and gold gown, lace cuffs, black cloak with vandyked edges, forming a sort of frame from the shoulders in the background. On a black cord round her neck is a pendant (rubies and diamonds); three strings of pearls as low as her waist; across her dress an ornament consisting of the Greek Omega, the monogram X , and the letter Alpha in rubies and diamonds with pendent pearls separated by bars of the same stones. A badge in diamonds, rubies, and pearls, on her right arm, and bracelets of the same stones. A rose in her left hand. On the right top corner is inscribed: "Dame Elizabeth Finch, \AE tatis suæ 43. Anº. 1600. Created Countess of Winchelsea 1628."

ELIZABETH FINCH, first Countess of Winchilsea, daughter and heiress to Sir Thomas Finch, of Copt Hall, Essex, Chancellor of the Duchy of Lancaster and Treasurer of the Chamber to Queen Elizabeth, by his first wife, Anne, daughter of Sir Nicholas Poyntz, of Acton, Gloucestershire, was born *circa* 1557 (according to the inscription on the picture, *circa* 1560). She was married (before 15th January, 1576) to Sir Moyle Finch, of Eastwell, Kent, who was created a baronet 29th July, 1611, and who died 18th December, 1614, and was buried at Eastwell. On his death, she was said to be "the richest widow in present estate both in jointure, moveables, and inheritance of her own that is in England."¹ On 8th July, 1623, she was created Viscountess Maidstone, paying for the honour, according to contemporary gossip, her estate at Copt Hall as a bribe to Lord Treasurer Cranfield. Five years later she was created (11th July, 1628) Countess of Winchilsea. She died at Eastwell 23rd March, 1633-4, and was buried with her husband, 5th April, 1634. With regard to the ornament she wears in this picture, it is curious to note that her father, Sir Thomas Heneage, gave in 1588-9 as a New Year's present to Queen Elizabeth "one jewel of gold, like an Alpha and Omega, with sparks of diamonds."²

Bought: By the second Earl, at Christie's, 21st May, 1808, in the sale of pictures belonging to Mr. Lenthall, of Burford Priory, "being a choice part of the collection formed by William Lenthall, Speaker of the Long Parliament, who died in 1622, since which time the paintings have never been out of the family mansion"; described as the work of C. Janssens, £12 12s.

162. PORTRAIT OF A MAN.

GERMAN SCHOOL (16th century).

Panel. 13¼ in. by 12 in.

HEAD and shoulders, nearly full face, looking to the right. Dark brown close beard and moustache, brown complexion; close black cap, black coat, showing white frilled shirt tied at

¹ Lord Carew, quoted in G. E. C., *Peerage*, etc.

² J. Nichols, *Queen Elizabeth's Progresses*, II.



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ELIZABETH FINCH, COUNTESS OF WINCHILSEA

MARCUS GHEERAERTS THE YOUNGER

Panel. 43½ in. by 34½ in.





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QUEEN ELIZABETH

MARCUS GHEERAERTS THE YOUNGER

Panel. 25 $\frac{1}{4}$ in. by 20 $\frac{1}{2}$ in.



the throat. Green background. Inscribed in black (left top corner), "J. Ecolampadius. 1530. HI: p."

THE inscription is an obvious forgery, the lettering being of much later date than the sixteenth century. The picture has no resemblance to the well-authenticated portrait of Ecolampadius by Hans Asper at Basle, and there is no ground for attributing it (as has been done in former catalogues) to Hans Holbein.

When acquired: Unknown; before 1814.

163. QUEEN ELIZABETH (1533-1603).

MARCUS GHEERAERTS THE YOUNGER (1561-1635).

Panel. 25½ in. by 20½ in.

LIFE size, to the waist, full face to the left. Bright auburn hair with head-dress of pearls and diamonds. A large pearl drop in left ear. Plain quilled chin ruff, "dentelled" at the edges. Black dress with high sleeves, studded with pearls in groups of four; gauze wings edged with single projecting jewels, standing high behind the ruff and sleeves; from the shoulders a gauze veil (fluted at the edge) falls on both sides, just showing in the lower right and left corners above the sleeves.

ELIZABETH, Queen of England and Ireland, daughter of Henry VIII and Anne Boleyn, born at Greenwich, 7th September, 1533. She succeeded to the throne on the death of her half-sister Mary on 17th November, 1558. Died at Richmond, 24th March, 1603, and was buried in Westminster Abbey on 28th April, when "the Lady Marques of Northampton," the builder of Longford Castle, was "chiefe mourner, assisted by the lord treasurer, and the lord admirall, her traine caryed by two countesses and Sir John Stanhope, master vicechamberline."¹

This picture is stated by Mr. F. M. O'Donoghue,² in whose catalogue it is No. 37, to have been painted late in life.

When acquired: Unknown; before 1814.

164. THE VIRGIN AND CHILD, WITH A KNEELING MONK.

LODOVICO CARRACCI (1555-1619).

Copper. 11½ in. by 8½ in.

THE Virgin seated, left, in front of a column, draped in red and brown with white on head and neck. The Infant Saviour on her knee, bending forward to a cowled monk who kneels (right) his hands crossed on his breast. Two cherubs above (right); landscape in background.

"WELL composed, and fine in feeling. It has, unfortunately, much darkened."³

When acquired: Unknown; before 1760.

¹ H. Petowe.

² *The Portraits of Queen Elizabeth*, London, 1894.

³ Waagen, *Galleries and Cabinets*, p. 356.

165. THOMAS WYNDHAM (1510?-1553). LUCAS D'HEERE (1534?-1584).¹

Panel. 33 in. by 26½ in.

LIFE size, half-length, showing hands, standing in front of a tree. Dark brown hair, beard and moustache, nearly full face, looking slightly down; green jerkin over chain armour, a red sash over right shoulder and a red feather in his helmet, which is ornamented with gold arabesques and placed behind him in the right top corner. Round his neck hangs a powder flask with a red cord and tassels. The thumb of his right hand is inside a black leather girdle round his waist. Behind his left shoulder is the muzzle of a gun, on one barrel of which is inscribed "ÆTATIS. XLII. MDL, 𐍚," on the other band "TW." In the background (right) is a town with a church steeple at the foot of a hill, in front of which are tents and soldiers with pikes and an officer holding up his sword.

THOMAS WYNDHAM, Vice-Admiral and navigator, son of Sir Thomas Wyndham (died 1521) of Felbrigg, Norfolk, by his second wife, Elizabeth, daughter of Sir Henry Wentworth of Nettlestead and widow of Sir Roger d'Arcy. Thomas Wyndham was probably the Wyndham whom Thomas Cromwell employed in Ireland from 1536 to 1540, in which capacity he saw a good deal of fighting. He returned to England in March, 1539-40, settled for a time in Somersetshire, but soon after took to a sea-faring life. In 1544 he was serving in the North Sea against the Scots, and in 1545 he commanded a great galley in the Solent. His position gave him plenty of opportunity for indulging in filibustering expeditions, which more than once brought him before the Privy Council. In 1547 he was "Master of the ordnance in the King's ships," and was appointed vice-admiral (under the ninth Lord Clinton and Saye) of a fleet sent to the east coast of Scotland, partly to intercept the French, but principally to support the English and the reforming party in Scotland. He fortified Dundee, burnt Balmerino Abbey, and vainly attempted to raise the siege of Haddington. After the peace of 1550 he joined Sir John Luttrell and others in a trading expedition to Morocco; owing to the death of Sir John Luttrell, Wyndham sailed from Portsmouth alone in 1551. In January, 1551-2, he was again summoned before the Privy Council for plundering some Danish ships, and in May, 1552, he set out in the "Lyon of London" (of which he was part owner) for a second voyage to Morocco. An account of this expedition was written by his page, James Thomas, and is printed in Hakluyt.² In this Thomas describes him as "a Norffolke gentleman borne, but dwelling at Marsfield-parke, in Somerset shire," a mistake for Marshwood house and park in the parish of Carhampton, a lease of which for sixty years was granted to Wyndham by Sir John Luttrell of Dunster, 35 Hen. VIII.³ Wyndham returned to England in October and took part in the Court revels at Christmas as Lord of Misrule. In August, 1553, he set out for a voyage to the Gold Coast, and reached the Bight of

¹ For additional notes as to this picture, see *infra*, p. 123.

² *Voyages*, II, ii, 7-11.

³ Dunster Castle Muniments, Box XIX, No. 35. Communicated by Sir Henry Maxwell Lyte, K.C.B.



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THOMAS WYNDHAM

LUCAS D'HEERE (OR HANS EEUWOWTS)

Panel. 33 in. by 26½ in.



Benin, where he succumbed to fever. Wyndham was married, and left a son (named Henry) and two daughters. It has been stated¹ that one of his daughters married Andrew Luttrell, but this is a mistake; it was his half-sister, Margaret, who married (in 1514) Sir Andrew Luttrell of Dunster. She was the mother of Sir John Luttrell (1519?-1551).² A half-brother of Thomas Wyndham also settled in Somersetshire, and founded the family of Wyndham of Orchard.

There is some difficulty as to the date on this picture and on a curious portrait by Lucas d'Heere of Sir John Luttrell preserved at Dunster which also bears the same date (1550). According to van Mander, d'Heere was born in 1534, and it is generally believed that his first visit to England took place in 1554.³ From an entry in the second Earl of Radnor's private account-books, it seems that the Longford picture, when it was bought, was dated 1562, but the present date (1550) was discovered later, when the picture was cleaned. In the face of the fact that both the Longford and the Dunster pictures are dated 1550, it is probable that van Mander was wrong in giving 1534 as the year of d'Heere's birth, and that the artist was either actually in England in 1550, or at least in some place where he could have painted both Thomas Wyndham and his half-nephew Sir John Luttrell.

It is noticeable that d'Heere's chief patron in the Netherlands was Adolphus of Burgundy, Admiral of the Fleet, who at a later date (1558) rendered material service against the French to an English fleet commanded by Lord Clinton, who was Wyndham's superior officer in the Scotch expedition of 1547. Van Mander⁴ also relates that when in England, Lucas d'Heere was employed by Lord Clinton to paint a gallery containing figures representing the costumes of all nations, and that he depicted an Englishman as naked, surrounded by all kinds of silk and woollen stuffs, holding a pair of tailors' scissors and a piece of chalk, because the English changed their fashions every day and therefore, he said, "Je me suis donc contenté de l'étoffe, et des outils, pour que l'on puisse en faire ce que l'on veut,"—a conceit which is said to have mightily amused Queen Elizabeth.

When this portrait passed into the possession of the second Earl of Radnor, its authorship was attributed to Holbein, an ascription which was supported by Dr. Waagen⁵ who interpreted the monogram as "Holbein fecit," and considered the picture too good to be the work of d'Heere. The picture has been described in former catalogues as Sir Anthony Denny, but there seems small reason to doubt that the original name is correct. "The late George Scharf . . . has described the picture as 'a very important specimen of the master's work.' It is larger and looser in handling than those examples of De Heere which may be said to represent his English manner . . . the style more nearly approximates to that of De Heere's

¹ *D. N. B.*, LXIII, p. 249.

² See Weaver's *Visitations of Somersetshire*, and Maxwell Lyte's *Dunster and its Lords*.

³ Cf. L. Cust's *Life and Works of Lucas d'Heere* (*Archaeologia*, 1894).

⁴ *Le Livre des Peintres*. Ed. Hymans, Paris, 1885, II, p. 3.

⁵ *Galleries and Cabinets*, p. 355.

master, Frans Floris, and the group influenced by him. The hands are strangely coarse and ill-drawn, but the head is finely modelled, full of life and character. The pictures we have designated as the English portraits (being those which were in all probability actually painted in England), show that the youthful De Heere, when he first came to England in 1554, fell very strongly under the influence of Holbein, whose works he would then in all probability have seen for the first time."¹

Bought: By the second Earl, 22nd June, 1813, £157 10s.

166. LANDSCAPE.

JACOB ISAACKZ VAN RUISDAEL (1628?-1682).

Panel. 20½ in. by 16½ in.

A FOREST scene, old gnarled trees leaning over a cascade (centre) with rocks (to the left). Grey-blue sky; light on the horizon showing through the trees.

Bought: By the first Viscount, at Bragge's sale, 1st March, 1743.

167. FLOWER PIECE.

JAN BRUEGHEL THE ELDER (1568-1625).

Copper. 11½ in. by 7½ in.

A BROWN pedestal or table on which is a glass with raised bosses filled with tulips, narcissus, cyclamen, jonquils, squills, ranunculus, anemones, forget-me-nots, roses, cornflowers, etc. In the left lower corner a black and gold fly. Sprays of forget-me-nots and rosemary, fallen from the glass, are on the table.

ASSIGNED by Waagen to Jan van Kessel.

Bought: By the first Viscount, from Collivoe, 17th March, 1744, £7 17s. 6d.

168. LADY ELIZABETH SEYMOUR, WIFE OF SIR RICHARD KNIGHTLEY OF FAWSLEY (1544-1602).

FEDERIGO ZUCCARO (1542?-1609).

Panel. 35½ in. by 30 in.

HALF-LENGTH, showing hands. Brown hair (or wig) in small ringlets, cap ornamented with pearls, nearly full face, grey eyes looking at spectator, hardly any eyebrows. Black dress with stomacher of dark grey satin and gold embroidery. Long full ruff edged with lace. Down the front of the dress a chain of gold, enamel, pearls, and diamonds; looped pearl chains round the neck and waist. Round the throat a small necklace of pearls and garnets; bracelet of unset garnets. On her right sleeve the Seymour badge (a phoenix rising from the flames).

¹ C. P., *Art Journal*, 1897, p. 104.



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LADY ELIZABETH SEYMOUR, WIFE OF SIR
RICHARD KNIGHTLEY OF FAWSLEY

FEDERIGO ZUCCARO

Panel. 35½ in. by 30 in.



In her right hand a feather fan, the handle of which is a jewelled animal's head. A jewelled watch, the lid open, hangs at her left side. Lace ruffs, on which are embroidered (right hand) "My word myself" and (left hand) "Mori mihi lucr."

ELIZABETH SEYMOUR, youngest daughter of Edward Seymour (1506?-1552), first Duke of Somerset, the Protector, by his second wife, Anne (1497-1587), daughter of Sir Edward Stanhope, of Sudbury, Suffolk. She was the second wife of Sir Richard Knightley (1533-1615) of Fawsley, one of the richest landowners of his day and a constant champion of the Puritan party. Lady Elizabeth was the mother of seven sons and two daughters. She died 3rd June, 1602, and was buried under a canopied altar-tomb in the church of All Saints, Norton (Northants). The tomb bears her recumbent effigy and the following epitaph:

By true descent of famous princes line
This ladie here entoombed is derived,
Whose praises while y^e sun and moone do shine
By tracte of time shall never be contriv'd.
Her hart was humble yet her place was high,
Quite voide of pride and all disdainfull hate
She never did the poore her helpe denie;
Thus now translated to a better state
She leaves alive a well-reported fame,
A blessed soule, a memorable name.

Lo, here she lies, whose life was never stain'd
With any crime of unsuspected care,
Whose noble hart, truth, love and faith unfain'd
Did ever rule with other vertues rare.
The rich, y^e poore, y^e sicke, y^e lame, y^e blinde,
Did knowe y^e cures and vertue of her hand,
Her servants did her honorable minde
By woord and deede and favour understand.
So for reward, Time hath commaunded Fame
Above all praise to eterniz her name.

Bought: By the second Earl (as the work of C. Janssens), at Langford's sale, 24th February, 1776, £6 10s.

Exhibited: Burlington House (Old Masters), 1876, No. 73.

169. BATTLE PIECE.

JACQUES COURTOIS, CALLED IL BORGOGNONE (1621-1676).

Canvas. Oval, 10 in. by 14 in.

A HAND-TO-HAND fight between three men on horseback. In the centre a white horse and its rider falling to the ground. Right, other fighting men. Background, right, a castle on a hill; left, distant landscape.

When acquired: Unknown; in the catalogue, circa 1760.

170. LANDSCAPE. GASPARD DUGHET, CALLED GASPARD POUSSIN (1613-1675).

Canvas. 19½ in. by 25 in.

A MOUNTAINOUS landscape. Centre and right middle distance, precipitous cliffs and a cascade falling to the right. Left foreground, two seated figures in classical costume.

WRONGLY called by Waagen¹ a "view of the falls at Tivoli. A fine and careful picture."

Bought: By the first Viscount, at Hayes's sale, 20th April, 1737, £12 12s.

171. LANDSCAPE. GASPARD DUGHET, CALLED GASPARD POUSSIN (1613-1675).

Canvas. 26 in. by 19 in.

FOREGROUND, trees right and left, a goatherd with a staff in his hand, driving his flock; other figures. Middle distance, deep ravines and a hill with buildings and cascades. In the distance a plain with hills (right).

"A LANDSCAPE, which looks promising, but is too dark."²

When acquired: Doubtful.

172. LANDSCAPE.

CORNELIS HUYSMANS (1648-1727).

Canvas. 21½ in. by 28½ in.

FOREGROUND (right) rocks, on which (high up) is a tower. A rough road on which is a seated figure in red, a dog beside him. A man in blue on a mule coming down the road. Middle distance, two castles, backed by hills rising high out of a plain; blue mountains in the left distance.

When acquired: Doubtful.

173. PORTRAIT OF THE PAINTER.

DAVID TENIERS THE ELDER (1582-1649).

Panel. 28½ in. by 21 in.

HEAD and shoulders, turned to the right, looking out of the picture. Grey moustache and beard, grey coat trimmed with fur, square white collar. Right hand showing.

DAVID TENIERS the elder was born at Antwerp in 1582. His first master was his elder brother, Juliaen Teniers. After travelling in Italy, where he was influenced (at Rome) by Adam Elsheimer, he settled (about 1606) at Antwerp, where he died on 29th July, 1649.

¹ Waagen, *Galleries and Cabinets*, p. 355.

² *Ibid.*



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PORTRAIT OF THE PAINTER

DAVID TENIERS THE ELDER

Panel. 28½ in. by 21 in.





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PORTRAIT OF A LADY

LUCAS D'HEERE (?)

Panel. 39 in. by 30 in.



Collection of the Earl of Radnor

III

This is probably the picture which was No. 287 of the Collection of Canon J. Clemens, sold at Ghent in 1779, and described as the portrait of the elder Teniers, showing one hand, life size, "excellently painted by his son David."¹ It was identified as a portrait of the elder Teniers by Sir William Musgrave, who, in his notes on the Longford pictures (written between 1780 and 1797)² mentions its resemblance to another portrait, engraved by P. van Leysebetten from P. van Mol, and published in Cornelis de Brie's *Gulden Cabinet van de edele vry Schilder-Const*, Antwerp, 1661.

When acquired: Unknown; mentioned by Sir William Musgrave, *circa* 1780-1797.

174. PORTRAIT OF A LADY.

LUCAS D'HEERE (?) (1534?-1584).

Panel. 39 in. by 30 in.

HALF-LENGTH, showing hands. Three-quarter face, turned to the left, looking right. Flat embroidered white cap with pink rose at the back, full lace ruff and loops of black chenille by her ears. Brown velvet over-dress with embroidered satin bodice and sleeves; pleated muslin cuffs, edged with lace. A gold ring on her right thumb and a jewelled ring on the little finger of the left hand, which holds a brown feather fan with a silver handle.

FORMERLY described as Mary, Queen of Scots. "Some [of the so-called portraits of Mary] have absolutely no resemblance at all, such as . . . that at Longford Castle in Wiltshire."³

When acquired: Unknown; was in Grosvenor Street before 1820.

Exhibited: (As "Mary, Queen of Scots") Burlington House (Old Masters), 1876, No. 66; New Gallery (Monarchs of England), 1901-2, No. 91.

175. BATTLE PIECE.

JACQUES COURTOIS, CALLED IL BORGOGNONE (1621-1676).

Canvas. Oval, 10 in. by 14 in.

IN the centre a man on a prancing white horse, firing a pistol: wounded men and horses lying about.

"A GOOD work of the master."⁴

When acquired: Unknown; in the catalogue, *circa* 1760.

176. LANDSCAPE. GASPARD DUGHET, CALLED GASPARD POUSSIN (1613-1675).

Canvas. 37 in. by 34½ in.

RIGHT foreground, overhanging trees. Near a lake (centre) are shepherds and shepherdesses

¹ Kramm, *De Levens en Werken der Hollandsche . . . Kunstschilders*, Amsterdam, 1861.

² British Museum, *Add. MSS.*, 5726.

³ L. Cust, *Notes on the Authentic Portraits of Mary, Queen of Scots*, 1903, p. 145.

⁴ Waagen, *Galleries and Cabinets*, p. 362.

Collection of the Earl of Radnor

in classical costume, tending their flocks. Right distance, a town, and left, a hill rising abruptly.

Bought: By the first Viscount, at Hayes's sale, 20th April, 1737, £16 16s.

177. PORTRAIT OF AN OLD LADY.

JAN LIEVENS (?) (1607-1674).

Panel. 41½ in. by 33½ in.

HALF-LENGTH, showing hands. Full face, looking out of the picture. Plain white muslin full ruff and full cap, standing out at both sides of the face. Dark mantle, trimmed with fur, lace cuffs. Seated in an armchair, covered with red, with brass studs and carved heads at the back. Her right hand, with rings on first and third fingers, holds a handkerchief and (by a thong) a book with metal clasps. Her left hand hangs over the arm of the chair and rests on a table.

THIS picture (formerly assigned to C. Janssens) was attributed (in 1828) by J. Smith to Jan Lievens, and (in 1890) by Sir George Scharf to the earlier manner of Rembrandt. It has also been attributed (by Mr. Lionel Cust) to Van der Helst.

When acquired: Unknown; in Grosvenor Street before 1820.

178. BOYS' SCHOOL.

GIACOMO FRANCESCO CIPPOR (18th century).

Canvas. 48 in. by 64 in.

THE old schoolmaster has his right arm round the neck of a boy, who is reading to him. To the right another boy is writing, and a third is reading a letter. Left, two boys playing by the side of a chicken which is standing on some books on a bench. Left background, an old woman spinning.

IN the earliest MS. catalogue (*circa* 1760) this picture and its companion (No. 180) are attributed to "Morellio" (Murillo): later the name of the painter is changed to "Giacomo Francesco Cippo (a Milanese)." In later catalogues the name appears as "Cypoe" and "Cypor," and the pictures have also been ascribed to Piazzetta and to Locatelli. Their authorship is, however, settled by the recent discovery of the signature on No. 180. Nothing is known of the painter, and these pictures, with four at Hampton Court (Nos. 684, 694-696) dated 1736, seem to be the only works by him of which there is any record.

When acquired: Unknown; before 1760.

179. FOWLS.

MELCHIOR D'HONDECOETER (1636-1695).

Canvas. 28¾ in. by 51 in.

A PEACOCK in the centre, a cock to the right, a black and white speckled hen with chickens in the left foreground. Background: landscape (right), trees (left).

When acquired: Unknown.



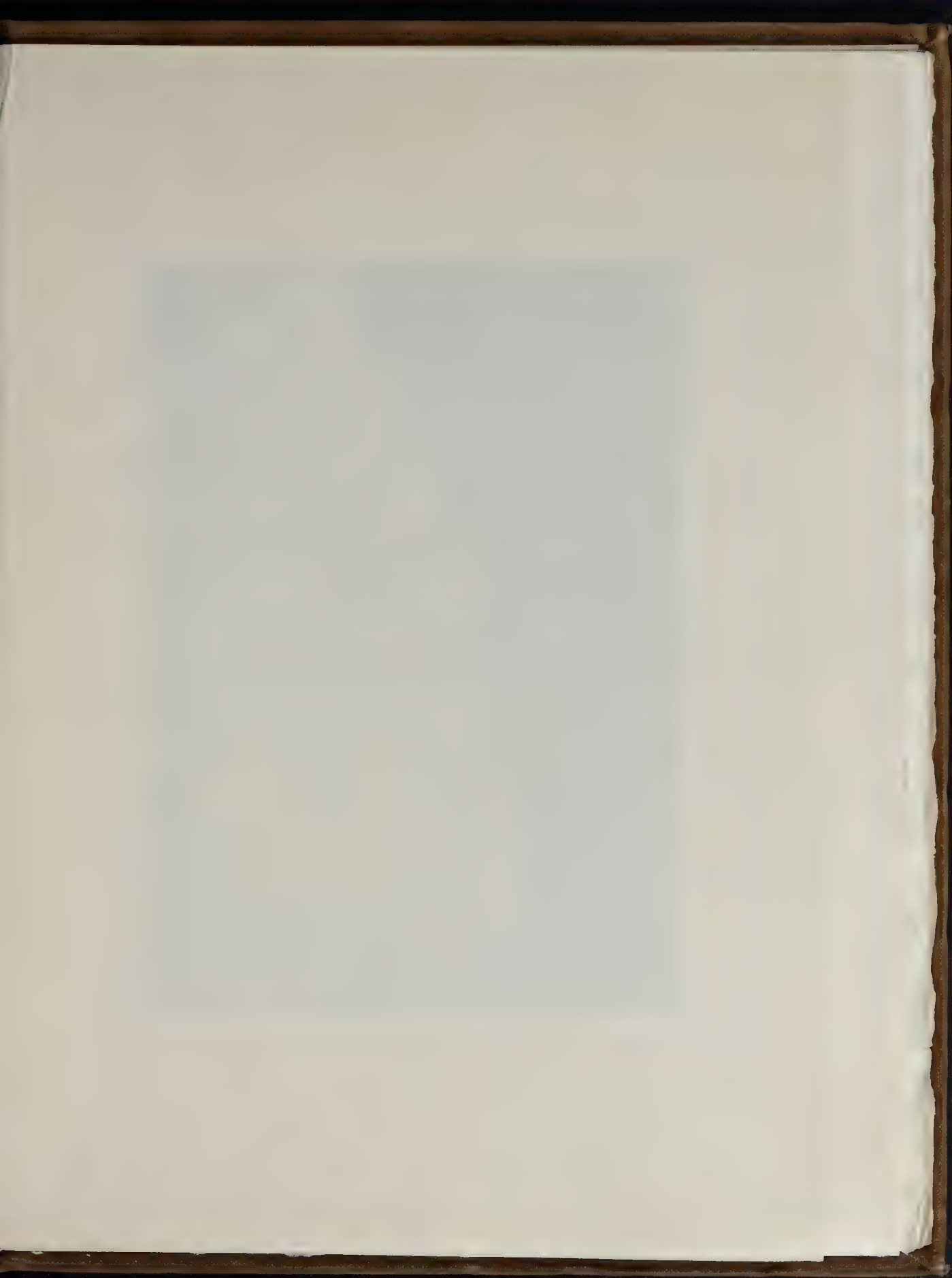
177

PORTRAIT OF AN OLD LADY

JAN LIEVENS (?)

Panel. 41½ in. by 33½ in.





182

VIEW OF FOLKESTONE

WILLIAM MARLOW

Canvas. 39 in. by 55 in.



180. GIRLS' SCHOOL (THE LACEMAKERS).

GIACOMO FRANCESCO CIPPOR (18th century).

Canvas. 48 in. by 64 in.

THE schoolmistress, an old woman with eye-glasses on her nose, is holding work in her left hand and pointing with her right hand to a lace pillow held by a girl. Right, a seated girl with a lace pillow on her knees, looking out of the picture. Left, a girl knitting. Centre foreground, a cock standing on the ground. Left background, baskets hanging on the wall; behind the old woman a boy with an open book. Signed "Gia. Francesco Cippor."

When acquired: Unknown; before 1760.

181. PORTRAIT OF A LADY.

ENGLISH SCHOOL (17th century).

Panel. 26½ in. by 19 in.

A CRUDELY painted head and shoulders, nearly full face, looking right. Flowing brown hair, full ruff round throat, crimson gown cut very open, a black cord suspended round the neck. To the right there descends a ray of light, on which is the word "Ephphatha."

When acquired: Unknown; in Grosvenor Street in 1820.

182. VIEW OF FOLKESTONE.

WILLIAM MARLOW (1740-1813).

Canvas. 39 in. by 55 in.

FOLKESTONE from Copt Point. Sea on the left, with a revenue cutter in full sail. Mainland on the right. Evening effect. In the centre (middle distance) the parish church of SS. Mary and Eanswith on the top of the cliff. In the foreground three men hauling in a fishing-boat.

Bought: By the second Earl, from the painter, 31st May, 1776, £4 4s.

183. KING WILLIAM III (1650-1702).

CASPAR NETSCHER (1639-1684).

Canvas. 48 in. by 36 in.

THE King wears black and gold armour, a full brown wig, and a large three-cornered hat with a jewelled brooch. His right hand is extended, holding a bâton. He rides a chestnut horse with white mane and blaze down its face and white stockings, turned to the left. The spurs and horse-trappings are gold.

WILLIAM III, King of England, the posthumous and only child of William II, Prince of Orange, and Mary, eldest daughter of Charles I, was born at the Hague

on 4th November, 1650. His father died eight days before his birth; his mother died in 1664. He visited England in 1670 and in 1672 he was appointed Stadholder, captain, and admiral-general of the Netherlands forces. In 1677 he married Princess Mary,¹ the elder daughter of James, Duke of York. He visited England again in 1681, and as late as October, 1685, he was on friendly terms with his father-in-law. But from this time onwards he gradually came to be looked upon as the head of the Protestant party in England, and in 1688 was invited to undertake an armed expedition against James II. He landed at Brixham on 5th November, 1688, and on 18th December arrived at St. James's. In February, 1689, the Convention Parliament declared the throne to be vacant, and William and Mary were declared King and Queen. On 1st July, 1690, he secured his throne by defeating the Irish and French under James at the battle of the Boyne. Queen Mary died on 28th December, 1694. On 20th February, 1702, his favourite horse Sorrel, which he was riding in Hampton Court Park, stumbled on a molehill, causing him to fall and break his collar-bone. He was taken to Kensington Palace the same night, but died of acute pleurisy on 8th March. He was buried quietly in Henry VII's Chapel on the night of 12th April; no monument was erected to him in the Abbey.

Bought: By the first Earl, 1st February, 1773, £7 7s.

Exhibited: At Burlington House (Old Masters), 1876, No. 227.

184. BATTLE-PIECE.

JOHAN VAN HUCHTENBURGH (1646-1733).

Canvas. 18 in. by 24 in.

A CAVALRY encounter. In the left foreground a man in a blue coat firing a pistol; he is mounted on a white horse. Right middle distance, a ruined castle and houses on rising ground. Blue mountainous landscape in the distance. Right foreground, trees.

When acquired: Unknown; in the catalogue of 1829.

185. LANDSCAPE.

ADRIAEN VAN DIEST (1656-1701).

Panel. 19 in. by 24 in.

A TOWN on the bank of a river, right. In the centre, carts, a grey horse, and mules laden with bales. Middle distance, shipping and a fountain with the figure of a triton. Foreground, right, a woman seated on the ground with a child; centre, two dogs, three men hauling a large package; left, a mule laden with two packages, beside it a man. Distant landscape, left.

When acquired: Unknown.

¹ See *ante*, No. 100.

186. SAMUEL ANOINTING DAVID.

SCHOOL OF VAN DYCK.

Panel. 13 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in.

IN the centre, David kneeling, dressed in a long yellow robe, fur tippet, and red shoes. Samuel bending over him, right, his right hand on Daniel's head. Three attendants, one of whom wears a red cloak over his head and shoulders, and carries a crown and sceptre on a blue cushion. Architectural background, showing the interior of a circular building with columns and arches. Left background, a distant landscape.

When acquired: Unknown.

187. ST. MARY MAGDALENE.

GERMAN SCHOOL (16th-17th century).

Panel. 15 in. by 12 in.

HALF-LENGTH, to the left, holding a book. Square cut open dress, red hanging sleeves, and white under-sleeves. Fair hair and close-fitting red, gold, and black cap; gold chains round the neck. Left, a red table, on which stands a gold cup.

Bought: By the fifth Earl.

188. MORNING.

JOHN WOOTTON (1678?-1765).

Canvas. 19 $\frac{1}{2}$ in. by 26 in.

MORNING effect with blue sky. A wooded landscape with trees in the right foreground. Left, wooded hills with ruins; in the centre a man on a grey horse and other figures, one reclining and others in flight. In the distance a landscape with water.

Bought: By the first Viscount (with No. 198) from the painter, £52 10s.

189. A RIVER SCENE.

DE MANS (?) (Dutch School, 19th century?).

Panel. 10 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in.

BESIDE a promontory is moored a barge with a sail half up, flying two small tricolour flags. On the water are several boats with men. On the shore a man, a woman, and a dog. In the distance, windmills and churches. Boats coming up the river.

THIS picture is unsigned, but on the frame it is ascribed to "De Mans." The artist known by this name is Thomas Heeremans (fl. 1660-1692), but this is the work of a much later painter.

When acquired: Unknown.

190. LANDSCAPE.

JAN VAN GOYEN (1596-1656).

Panel. 5½ in. by 19¼ in.

RIGHT, a shepherd and his dog, under an oak tree, tending sheep. A farm in the middle distance.

When acquired: Unknown.

191. LANDSCAPE.

ALLART VAN EVERDINGEN (1621-1675).

Panel. 10 in. by 15¼ in.

RIGHT, precipitous cliffs above a rocky valley and a rushing stream. Left, a tree, and figures walking along a rough road.

When acquired: Unknown.

192. LANDSCAPE.

JAN BRUEGHEL THE ELDER (1568-1625).

Panel. 6½ in. by 9¾ in.

VIEW over a valley in which is a broad river with a town on the right bank. Mountains to the right. In the left foreground trees, a group of peasants, and a cart with a white horse, the driver of which is stopping to speak to a man and woman seated at the side of a road. Bluish distance.

When acquired: Unknown.

193. SEA-PIECE.

HERMANUS KOEKKOEK (1815-1882).

Panel. 8¾ in. by 11½ in.

A SEA or river scene. Left, a boat with mast moored near the bank, on which is a windmill; middle distance, another boat or barge; (right) a town on the banks.

When bought: Unknown.

194. LANDSCAPE.

SALVATOR ROSA (1615-1673).

Canvas. 8 in. by 11 in.

LEFT, trees, above a rocky bank in sunlight; (right) the stump of a tree standing up out of water. Distant bluish landscape.

Bought: By the second Earl, at Christie's, 8th March, 1777, with other unidentified pictures, £34 13s. 6d.

195. WINDSOR CASTLE. HENDRIK FRANS DE CORT (1742-1810).

Panel. 11 in. by 14½ in.

THE castle is seen in the right centre; to the left, the River Thames with sheep in the foreground. Bright blue sky.

When acquired: Unknown.

196. SEA-PIECE. LUDOLF BAKHUYSEN (1631-1708).

Canvas. 14 in. by 22 in.

LEFT, a fishing boat, with a tricolour flag, scudding along in full sail. In the middle distance a three-masted ship. Stormy sky, with light striking on a pier or harbour (left). Greyish shore in the background.

When acquired: Unknown.

197. ST. PAUL. JAN SANDERS, CALLED JAN VAN HEMESSEN (1500?-1575?).

Copper. 8½ in. by 6½ in.

HALF-LENGTH, nearly profile, looking right. In the left hand an open book, the right hand resting on a ledge, on which is inscribed "Vigilate state in fides. Cor. I, 57." Crimson and white drapery and gold nimbus.

When acquired: Unknown.

198. EVENING. JOHN WOOTTON (1678?-1765).

Canvas. 19½ in. by 26 in.

EVENING effect, with rosy light. Left foreground, a tree and a ferry boat with figures; a man in red urging his white horse to enter the boat, in which are another horse and a dog. Right, a rocky archway.

Bought: By the first Viscount (with No. 188) from the painter, £52 10s.

199. SANDY, THE PONY RIDDEN BY THE CHILDREN OF JACOB, FOURTH EARL OF RADNOR, AND THEIR DOG, RANGER.

WILLIAM LUKER (1827-1905).

Canvas. 6 in. by 8½ in.

THE pony, looking sideways, with a side-saddle, is standing near the boudoir tower of Longford Castle; the dog is in front of him.

Bought: By the fourth Earl, from the artist, in 1850.

200. STILL LIFE.

Canvas. $4\frac{1}{2}$ in. by $6\frac{1}{2}$ in.

A LOAF of bread on a table with an earthenware pan.

When bought: Unknown.

201. POULTRY.

PETER CASTEELS (1684-1749).

Canvas. 12 in. by 35 in.

RIGHT, a turkey cock; centre, a white peacock; a duck, etc., to the left.

When bought: Unknown.

202. PORTRAIT OF A MEMBER OF THE RALEIGH FAMILY.

SCHOOL OF VAN DYCK.

Canvas. 49 in. by $43\frac{1}{2}$ in.

HALF-LENGTH, seated in a high-backed arm-chair, full face, showing hands, fair flowing hair and moustache. Black gown and broad falling linen collar; left cuff showing. In the left hand a letter with illegible writing; the right hand rests on a table on which is a candlestick and an open book on a stand. Left background a dark brown and gold curtain; (right) trees.

THIS picture was bought in Salisbury by the second Earl, in 1781, at the sale of the effects of Mrs. Kearton, by whose family it was traditionally called Sir Walter Raleigh, an ascription which is obviously impossible. Sir Walter's brother, Sir Carew Raleigh (1550?-1626), settled at Downton,¹ near Salisbury, and his descendants lived there until the eighteenth century. (The portrait of Sir Walter now in the National Portrait Gallery came from the old seat of the Raleighs, at Downton, in 1857.) The costume proves that this picture represents a later member of the family: it has hitherto been considered to represent Sir Carew's second son, the Very Rev. Walter Raleigh (1586-1646), Dean of Wells. But the dress is clearly not that of an ecclesiastic, nor does it agree with Dean Raleigh's dates, and it seems more probable that the portrait represents either Sir Carew's grandson Gilbert (1622-1675), or the brother of the latter, Walter, who was baptized at Downton in 1623. Of these Gilbert Raleigh seems the most likely, as he was a person of some importance and represented Downton from 1661 to 1675.

Bought: By the second Earl, at the sale of Mrs. Kearton's effects, at Salisbury, 1781, £1 1s.

¹ Lady Northampton, the wife of Sir Thomas Gorges (the builder of Longford Castle) was the sister-in-law of Lady (Winifred) Gorges, who was aunt of Sir Carew and Sir Walter Raleigh.

203. PORTRAITS OF A LADY AND GENTLEMAN.

DAVID BECK (died 1656).

Canvas. 31½ in. by 48 in.

A LADY and gentleman seated at a table. She is nearly full face, to the right, in black, with a stiff square ruff, a white cap under a tall black high-crowned hat and white lace cuffs. Her right hand holds her companion's left hand, her left hand, holding a white handkerchief, rests on her knee. The gentleman looks left, three-quarter face, dark eyes and hair and close-cut beard and moustache. He is dressed in black, with a broad white falling collar and white cuffs. His right hand rests on the table, which is covered by a red cloth. In the background (right and centre), a pilaster and dark brown curtain; (left) a dark landscape.

When acquired: Unknown.

204. POULTRY.

PETER CASTEELS (1684-1749).

Canvas. 12 in. by 35 in.

To the right, a white hen sitting with her brood; (left) a peacock, etc.

When bought: Unknown.

205. THE BLESSED VIRGIN AND HOLY CHILD. SCHOOL OF MURILLO.

Canvas. 50 in. by 40 in.

THE Blessed Virgin, seated, three-quarter face, turned to the left. She is dressed in blue and pink robes with a brown veil and holds a book in her left hand. The Child stands on her knee, His left arm round her neck and His face against hers. In the background a landscape (left) and a rock (right).

When acquired: Unknown.

206. HORSES IN A MEADOW.

DUTCH SCHOOL (19th century).

Canvas. 11½ in. by 16 in.

LEFT, two brown and white horses, standing in a meadow, reflected in a pond; a donkey lying down near the horses. Right, a tree, with a house behind it. In the right foreground, tree trunks.

When acquired: Unknown; £3 3s.

207. VIEW OF A TOWN (COPENHAGEN?)

P. C. DEMMERSEN (19th century).

Canvas. 22¼ in. by 14¼ in.

STORMY sea. Left, a three-masted ship, towed by a steamer; in the centre a fishing-boat with a brown sail and a tricolour flag; farther right (foreground) a boat with two men rowing. In

the background, houses, spires, etc., among which a domed building is conspicuous. Signed, left lower corner.

Bought: Probably by the fifth Earl.

208. VIEW OF A TOWN (COPENHAGEN?)

P. C. DEMMERSEN (19th century)

Canvas. 22 $\frac{1}{4}$ in. by 14 $\frac{1}{4}$ in.

DISTANT view of the same town as No. 207. Calm sea. To the right, sailing boats and ships; left, two rowing boats, one with vegetables and one figure, the other with three figures. In the distance a town with spires and a conspicuous dome. Signed (right lower corner) "P. C. Demmersen, 1868."

Bought: Probably by the fifth Earl.

209. LANDSCAPE

J. DE SAEDELER (19th century).

Canvas. 29 $\frac{3}{4}$ in. by 21 $\frac{1}{2}$ in.

A TOWN on a river (Rhine or Danube?). Centre middle distance, a church with spire and old houses; (right) a river with hills beyond. In the foreground a boat with two men (centre); (left) a road with figures. Signed, right lower corner.

When bought: Unknown.

210. LANDSCAPE

GERMAN SCHOOL (19th century).

Canvas. 13 $\frac{3}{4}$ in. by 16 $\frac{1}{4}$ in.

A MOONLIT landscape. Right, two trees at the foot of which a fox is coming out of its earth. In the centre foreground another fox.

Bought: By the fourth Earl, at Munich.

211. VIEW IN SALISBURY.

JOHN CLAUDE NATTES (1765?-1822).

Panel. 10 $\frac{1}{4}$ in. by 6 $\frac{1}{4}$ in.

THE remains of the old Town Hall, Salisbury, with the new Council Chamber, as built by the second Earl of Radnor. Painted in 1795.

Bought: Probably by the second Earl.

212. LANDSCAPE, WITH THE WALK TO EMMAUS.

ITALIAN SCHOOL (17th-18th century).

Canvas. 37 in. by 61 in.

WOODED hills to the left and in the distance. Trees in the right foreground. In the centre, Christ, in red and blue, between the two disciples (small figures). Blue sky with white clouds.

When acquired: Unknown; this and the following ten pictures have always been at 52, Grosvenor Street and (later) at 12, Upper Brook Street.

213. LANDSCAPE, WITH THE FIGURE OF A SAINT.

ITALIAN SCHOOL (17th-18th century).

Canvas. 37 in. by 61 in.

FOREGROUND (right), trees, farther back a building. Distant hills. A road in the centre, on which are two small figures, one with a halo. Left foreground, wooded rocks. Blue sky with white clouds.

When acquired: Unknown.

214. FLOWER-PIECE.

FRENCH OR DUTCH SCHOOL (18th century).

Canvas. 46 in. by 61 in.

A PEDESTAL in the centre, on which is a gold vase with flowers. Left, a green or blue curtain. Grey background with a flat pilaster.

When acquired: Unknown.

215. FLOWER-PIECE.

FRENCH OR DUTCH SCHOOL (18th century).

Canvas. 46 in. by 61 in.

A STONE table on which (centre) is a gold vase with flowers. To the right, a china bowl with peaches; left, a bunch of grapes.

When acquired: Unknown.

216. SEASCAPE.

WILLIAM JOHN ROFFE (fl. 1845-1889).

Panel. 17 in. by 22½ in.

STORMY sea with two ships. In the distance a pier. Right distance, a church on a hill; nearer, a windmill. In the right foreground three figures, a white horse and (farther off) a cart and horse, all on the shore. Stormy sky. Signed (right lower corner) "W. J. R."

Bought: By the fourth Earl.

217. SEASCAPE.

WILLIAM JOHN ROFFE (fl. 1845-1889).

Panel. 8½ in. by 20½ in.

SEA-SHORE at low tide. Right distance, a hill with a windmill; in the centre foreground a group of fishermen on the shore. Left foreground, two sailing-boats lying on their sides half in the water. Other ships and boats in the distances. Not signed, but evidently by the same painter as the last picture.

Bought: By the fourth Earl.

218. VIEW NEAR PAPENDRECHT. AUGUSTE HENRI MUSIN (born 1852).

Panel. 12 in. by 22 in.

A RIVER (the Waal) in the foreground, with boats with tricolour flags in full sail. In the background a town (Dordrecht?) with church towers, chimneys, windmills and shipping. Signed, right lower corner, "Paependrecht (Zuid Holland). Auguste Musin, 1877."

Bought: By the fifth Earl in 1877.

219. VIEW NEAR DORDRECHT.

AUGUSTE HENRI MUSIN (born 1852).

Panel. 12 in. by 22 in.

IN the foreground a river or canal, with a boat in the centre lowering its sails. In the middle distance, right, a windmill, a house, trees, etc. Left distance, a steamer and sailing-boat. Signed, right lower corner: "Dordrecht, Hollande. Auguste Musin, 1877."

Bought: By the fifth Earl in 1877.

220. LONGFORD CASTLE.

ENGLISH SCHOOL (18th century).

Canvas. 10 in. by 13½ in.

IN the middle distance the castle, seen from the farther side of the Avon. Right foreground, a tree, beneath which are a woman and a child leading a cow and a sheep.

When acquired: Unknown; probably by the second Earl, after 1790.

221. COWS.

DUTCH SCHOOL (19th century).

Canvas. 11½ in. by 17½ in.

THREE cows lying down and one standing up, all turned to the right. Right, a canal with a boat and a church with a steeple in the distance.

Bought: By the fourth Earl.

222. COWS.

DUTCH SCHOOL (19th century).

Canvas. 11½ in. by 17½ in.

THREE cows lying down and one standing up, all turned to the left. Left, a canal; (right) a gate and bushes.

Bought: By the fourth Earl.

ADDITIONAL NOTES AND CORRECTIONS

No. 12 (page 8). A sixth version of this picture is in the Picture Gallery at Lille. It is a half-length, seated, with a distant view of Antwerp (to the right), showing the Scheldt, on which are a galley and other shipping. This version seems to be derived from the Chev. Decker's picture.

No. 20 (page 13). The fourth line of the Dutch inscription should read: *Soo heeft hye veel bedrogen.*

No. 39 (page 21). There is a third replica of Van Dyck's portrait of Gaston, Duke of Orleans, in the collection of the Duc de Luynes, at the Château of Dampierre (Seine-et-Oise). This picture was given by Gaston to Marie de Rohan, Duchesse de Luynes et de Chevreuse, from whom it has descended to the present owner.

No. 64 (page 39). The ascription of this picture to Jan Hackaert is wrong. It is the work of one of the four brothers Hackert, Jacob Philipp (1737-1807), Carl Ludwig (1740-1800), Johann Gottlieb (1744-1773), and Georg Abraham (1755-1805). Of these the eldest was the most distinguished. He lived in Italy from 1768 until his death, and was often assisted by his three brothers. Johann Gottlieb Hackert exhibited at the Royal Academy in 1773; No. 64 is probably by him or his eldest brother, or possibly it was produced by them both in collaboration.

No. 69 (page 41). *Add date of Mr. Champion's sale, 1812.*

No. 80 (page 45). Note 1. The original of the portrait of Erasmus by Quentin Matsys is in Prince Stroganoff's collection at Rome.

No. 81 (page 47). The portrait of Erasmus by Holbein, formerly at Greystoke Castle, passed in 1909 into the collection of J. Pierpont Morgan, Esq.

No. 83 (page 49). In Dr. Pietro d'Achiardi's *Sebastiano del Piombo* (Rome, 1908) the question as to the identity of the portrait of Giulia Gonzaga is discussed at length. The author inclines to see Sebastian del Piombo's picture in a portrait

formerly in the Giustiniani-Bandini Palace in Rome, but now in the Steinmayer Collection at Cologne. A copy of the head of this is in the Pinacoteca at Naples. The Steinmayer Collection also contains an interesting replica (with variations) of No. 83 of the Earl of Radnor's Collection. In this picture, which also came from the Giustiniani-Bandini Palace, the pose is the same as that at Longford, but the dress is different, there is no mantle, and the right hand holds a ribbon or scroll inscribed: SVP. SPEM. ET. SALUTE. DILEXI. SAPM. SEDIBVS. ET. REGNIS. PRAEPOSVI. ILLA.; the scroll hangs over a large wheel, set with iron teeth, which fills up the right lower corner; the green curtain, which in the Longford picture hangs down, is looped up in the left upper corner. This portrait of a lady, painted with the attributes of St. Catherine, Dr. d'Achiardi conjectures may be the picture of Catherine de' Medici which, according to Vasari, was painted by Sebastiano del Piombo about the same time as that of Giulia Gonzaga, but was never finished and remained uncompleted in the Papal "Guardaroba." The evidence (see p. 50) as to the origin of the Longford picture seems to strengthen Dr. d'Achiardi's conjecture that it may represent Catherine de' Medici and not Giulia Gonzaga. But even making allowance for the strong mannerism which marks all Sebastian del Piombo's female portraits, it is difficult to see much resemblance in the subject of this picture to the figure of Catherine as she is represented in the fresco of her wedding with the Duke of Orleans in 1533, painted by Vasari on the ceiling of the *Sala di Clemente VII* in the Palazzo Vecchio at Florence, and there is no likeness whatever to the portraits of Catherine executed during her later life in France.

No. 88 (page 55). *Add: "Canvas. 18 in. by 54 in."*

No. 92 (page 61). *For "(1594-1655)" read "(1594-1665)."*

No. 98 (page 70). *For "Koninch" read "Koninck."*

No. 109 (page 77). *For "Daniel Mytens (1590?-1642)" read "Daniel Mytens the Elder (1590?-1656?)."*

No. 109 (page 78). *For "When acquired: Unknown" read "Bought, by the second Earl, of — Bryant, 27 July, 1779. £1 1s."*

No. 114 (page 80). The painter of this picture is more probably Hendrik van Anthonissen (1605-1655?).

No. 165 (page 106). While this catalogue was passing through the press, attention was drawn by Mr. Lionel Cust to a document printed in Miss E. Milner's *Records of the Lumleys* (London, 1904, p. 327, etc.), which contains information that has an important bearing on the question as to who was the painter of the portrait of Thomas Wyndham ascribed to Lucas d'Heere. The document is an inventory

drawn up by John Lampton, steward of the household at Lumley Castle, of all the "monumentes of Marbles, Pictures and tables in Paynture," belonging to John, Lord Lumley, and existing at Lumley Castle in 1590—with some additions a few years later. The list contains many celebrated pictures, such as Holbein's "Christina, Duchess of Milan" (now in the National Gallery) and the Holbein drawings now at Windsor Castle, but its interest as regards the Wyndham picture consists in the following entries among the list of "Pictures of a smaller scantlinge":

"Of Sir James Wilfourd Capten of Haddington." . . .

"Of Sir John Lutterel, who died of the sweat in K. Edw: 6: tyme." . . .

"Of M^r Edw: Shelley slayne at Mustleborough feilde, drawn by Haunce Eworthe.

Of M^r Thomas Wyndeham drowned in the Sea returneing from Ginney."

These four pictures are all portraits of persons connected with the Scotch expedition of 1547; and three of them are in all probability still to be identified:

1. "Sir James Wilford." A photograph of this picture, from the original, then in the possession of the Rev. Ambrose William Hall, was published in the *Genealogist* for 1880. There is a replica in the Council Room at St. George's Hospital. Both pictures are dated 1547, but as the siege of Haddington is represented in the background the actual date must be later, for the town was evacuated in October, 1549; Wilford died in November, 1550.

2. "Sir John Luttrell." This must be either the picture now at Dunster Castle (referred to on p. 107) or a replica belonging to Mrs. Warner-Bromley, of Badmondifield Hall, Suffolk. The Dunster picture was in the possession of the Luttrell family in 1591, when it was restored and inscriptions added by George Luttrell: these additions are absent from the Badmondifield replica, but both pictures are dated 1550 and signed HE.

3. "M^r Edw: Shelley." This picture has not yet been traced. It represented Edward, fourth son of Sir William Shelley, of Michelgrove, Sussex (1480?-1549?); this Edward Shelley was killed at the battle of Pinkie (or Musselburgh) in 1547.

4. "M^r Thomas Wyndeham." For a description of this picture, dated 1550, and signed HE, see the text (p. 106).

It will be noticed that we have here a group of portraits of men who took part in the Scotch expedition of 1547, of which two are signed with the monogram HE, and ascribed to Lucas d'Heere; one is unsigned and the last is stated in a document of 1590 to be by a painter called Haunce Eworthe. The questions obviously arise: "What authority is there for ascribing the monogram HE to Lucas d'Heere? may it not more probably represent the initials of Haunce Eworthe? and who was this forgotten painter?" To deal fully with these matters would involve research leading far beyond the scope of this catalogue; a careful examination of the signatures of all the pictures attributed to D'Heere would be

necessary, and some attempt should be made to classify them according to their styles and dates. All that can be done here is to offer a few contributions towards this interesting investigation.

1. The attribution of the monogram HE to Lucas d'Heere seems to be due to either Vertue or Walpole; it is stated as a fact in the latter's *Anecdotes*, but no proof is given, and on the face of it the monogram is a very unlikely form of combining the letters L D H, L H, or L H F[ecit]. Moreover (see p. 107), Carel Van Mander states that D'Heere was born in 1534 and it has generally been assumed that he came to England first in 1554 (though there is no real evidence of his presence in this country before 1568), so that in order to account for his having painted portraits dated 1550 it was necessary to assume (as has been suggested in the text) that the date of his birth was wrong and that he visited England as early as 1550. These difficulties, therefore, have always led to the suggestion that the monogram HE was the signature of some other painter.

2. Before dealing with the question as to who "Haunce Eworthe" was, two other cases in which his name appears in the Lumley inventory must be mentioned. Besides the portrait of Mr. Edward Shelley, the inventory ascribes the following works to his brush:

"Of Haward a Dutch Juello^r, drawne for a Maisters prize by his brother Haunce Eworth." . . .

"Of Mary Duches of Northfolke, daughter to the last old Earle of Arundell Fitzallen doone by Haunce Eworth."

The portrait of Haward the Jeweller is at present unknown, but that of the Duchess of Norfolk is in all probability a full-length now hanging in the drawing-room at Arundel Castle. This picture is signed HB and dated 1550, but it has been much repainted, and the inscription in its present form is certainly not as early as 1550. It was formerly ascribed to Holbein, and the monogram may possibly be an alteration of the original HE in order to support this ascription. In Dallaway's notes to his edition (1826) of Walpole's *Anecdotes of Painting*, the picture is given to Lucas d'Heere, and in Mr. Henry Howard's *Memorials of the Howard Family* (1834) it is stated that the painter was uncertain. If the dates usually given are correct, the Duchess was born in 1540 and died on 25th August, 1557, so that this picture would represent her at the age of ten, which is hardly possible. The date (1550) is therefore open to doubt, and one is tempted to guess that it may originally have been 1556, and altered to an earlier date for the same reason as the change in the monogram. Nor can it at present be proved that the picture came into the possession of the Dukes of Norfolk from Lumley Castle, though probably it changed hands at the same time as Holbein's "Christina, Duchess of Milan" and several Fitzalan portraits now at Arundel.

It may be noted that Lady Mary Fitzalan was the first wife of the fourth Duke of Norfolk, who married secondly, Margaret, daughter of Thomas, Lord Audley. There is a portrait of her, signed HE and dated 1562, at Audley End;

the companion picture of the Duke, evidently by the same painter, was formerly in the possession of the Earl of Westmoreland (Howard's *Memorials of the Howard Family*, pp. 28, etc.).

3. The Haunce Eworth of the Lumley inventory has been identified by Prof. Georges Hulin as one Jan Eeuwowts, who became a free-master of the Guild of St. Luke at Antwerp in 1540 (*De Liggeren . . . der Antwerpsche Sint Lucasgilde*, ed. Rombouts and Van Lierus, I, p. 139). There is no mention of his having been apprenticed, so he may have been of Dutch origin and apprenticed before his arrival at Antwerp. The name reappears in the Guild Register twenty years later, when one Eewout Eewoutsen was apprenticed to Lambrecht Ryck: this younger Eewout became a free-master in 1564, and his name occurs in the Guild accounts so late as 1588. Professor Hulin suggests that the "Haward a Dutch Juello" was the father of the younger Eewout Eewoutsen: the Flemish Eewout (or Ewald) being represented by the English Haward.

Jan Eeuwowts cannot have remained long at Antwerp after having been admitted to the Guild of St. Luke, for his name does not occur again in the accounts and registers. He probably came to England within the next few years, for in a list of strangers living in the parish of St. Thomas's Hospital in 1549 (*Huguenot Soc. Publications*, X, I) he appears as "John Ewont"; in another list (*Huguenot Soc.*, VIII) of denizens, dated 29th October, 1550, his name is given as John Enwouts; he is probably the "Maister Hanse" who was an alien living in the parish of St. Saviour, Southwark, in 1551, and finally he figures clearly as "John Ewottes, paynter" in a list of aliens living in Southwark in 1552.

It will thus be seen that the pictures dated in and about the year 1550, and signed HE, correspond with the period in which Jan Eeuwowts (*Anglicè* Hans Eworth) must have been working in England, and that it is very probable that they come from his brush and not from that of Lucas d'Heere.

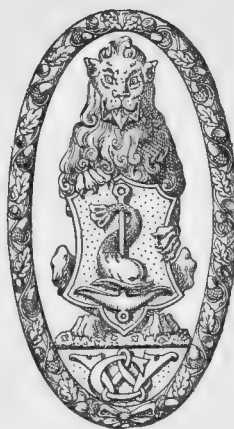
No. 177 (page 112). *Add to description*: "Dated (top left corner) 1630."

No. 188 (page 115). *Add date of purchase*: "10 April, 1739."

No. 198 (page 117). *Add date of purchase*: "10 April, 1739."

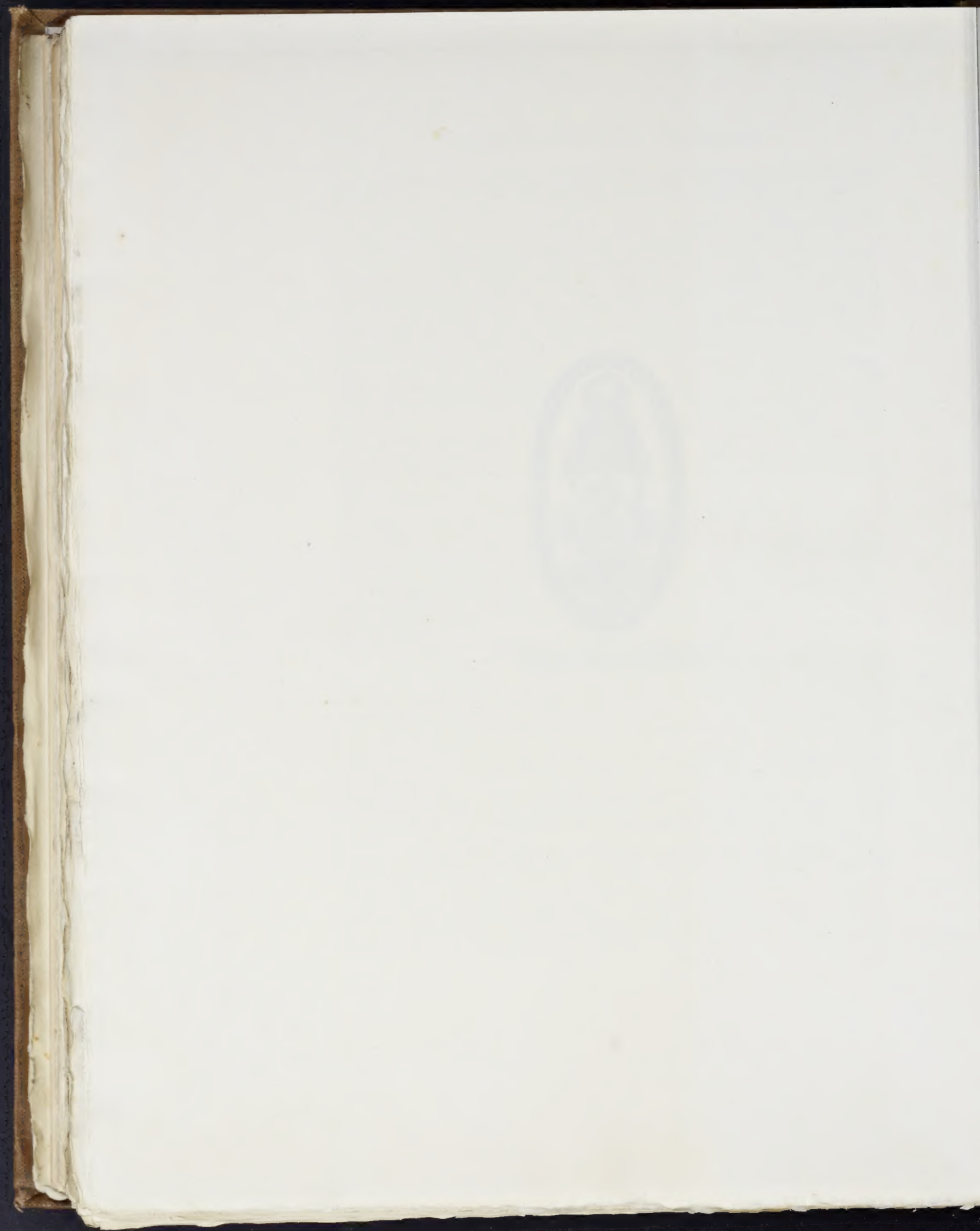
Nos. 214 and 215 (page 121). These pictures are possibly by Jean Baptiste Monnoyer (born at Lille about 1634, died in London in 1699).

In the dimensions of Nos. 207, 208, 209, and 211, the first measurement given is that of the length.



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